Steps for the young pianist

by HAZEL GERTRUDE KINSCELLA

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STEPS

FOR THE

YOUNG PIANIST

By

HAZEL GERTRUDE KINSCELLA

A Graded Course of Instruction
For the Pianoforte
For either Private or Class Work

First Steps
Second Steps
Third Steps
Fourth Steps
Fifth Steps
Sixth Steps

G. SCHIRMER, Inc., NEW YORK

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PREFACE

Sixth Steps for the Young Pianist is offered to the public with the hope that both teacher and pupil will find in it a collection of lovely little classics which will be a profitable continuation of the course of study outlined and developed in "First Steps for the Young Pianist," "Second Steps for the Young Pianist," "Third Steps for the Young Pianist," "Fourth Steps for the Young Pianist," and "Fifth Steps for the Young Pianist"; or useful and interesting as supplementary music to be studied during the completion of the Lessons contained in the first five "Steps."

The manner in which the music in "Sixth Steps" is presented is slightly different from that in which the Lessons in the first five "Steps" are presented. In the preceding "Steps," lesson outlines have been arranged and followed, making possible a gradual and well-balanced development, at the same time, of technic, and the understanding and interpretation of music. In "Sixth Steps," however, each chapter or Lesson is given over to one special type or attribute of piano playing, such as the use of *legato* or *staccato* touch, rhythmic playing, or the playing of octaves and chords. In some instances, helpful technical preparation has been suggested.

It has been the purpose of the writer, in these books—and in other material especially prepared for the purpose of supplementing and providing for the *special* needs of each pupil—to develop logically, and in a well-balanced manner, the pupil's capacity and ability to *read music* as readily as he would read a story or article written in a language with which he is familiar; to lay solid foundations in matters of tone-shading, phrasing, and pedaling; to develop equal facility in the use of all Major keys and Minor keys; to bring the pupil, through the *Historical Anecdotes*, into a closer intimacy with the lives of great musicians; and, withal, to inspire him to desire, in his playing, not only mechanical accuracy, but also an expressive and artistic interpretation.

The proper use of Supplementary Material*—such as is suggested below—will result in much additional facility and finesse. The special *technical* needs of certain pupils may be met by careful use of the writer's "Essentials of Piano Technic" (Schirmer's Scholastic Series, No. 100). *Musical* attributes of the pupil's playing will be stressed and further developed by use of certain of the pieces suggested; and the study of the duets (ensemble material) assists the pupil to a more definite sense of rhythm, and of tonal accuracy and balance.

It is never intended that supplementary material should teach many *new* facts or problems. It is, rather, to be used as a means to artistic interpretation, and to *intensify*—through use of established technical and mechanical difficulties presented in altered, and more melodic and rhythmic, forms—the finesse of playing so greatly to be desired.

HAZEL GERTRUDE KINSCELLA.

*Supplementary Material:

"Essentials of Piano Technic."
"My Own Little Music Book."
"Ten Tiny Tunes for the Young Pianist."
"Ten Little Pieces for the Young Pianist."
"Ten Little Duets for the Young Pianist."
"Ten Tiny Tune Duets for the Young Pianist."
"Ten Musical Tales for the Young Pianist."
"Velocity Studies for the Young Pianist."

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Sixth Steps for the Young Pianist

Hazel Gertrude Kinscella

LESSON I

Legato Touch and Melody-Playing

Technical Preparation

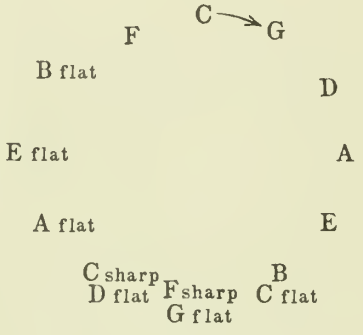
PUPIL: To play the piano with a *legato* touch, one must keep each finger upon its key until the exact moment at which the following tone is struck upon another key. By playing with *legato,* one produces a sustained and 'flowing' sound, and this touch is much used in playing 'singing' melodies.

Legatissimo means to play with an excessively *legato* touch, the tones so played being actually slightly overlapped.

One may increase his ability to play a beautiful *legato,* by playing all scales and arpeggios – of both Major and Minor keys – very smoothly and with a clinging touch. It will be interesting to play the scales and arpeggios in the order suggested by the Circle of Fifths:

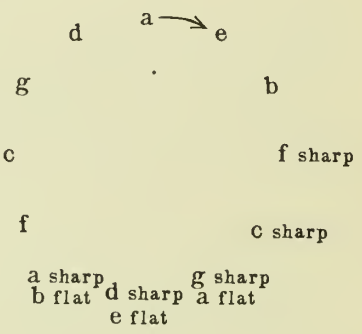
Circle of Fifths

Major Keys



Circle of Fifths

Minor Keys

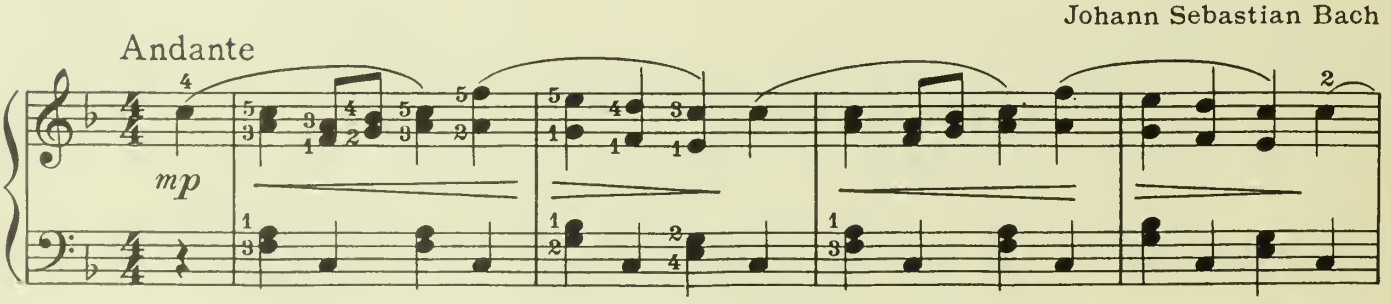


The student may play, also, *legato* studies or *études* by many composers.

Aria

This Aria is from a cantata written by Bach. The Aria is often called "My Heart Ever Faithful."

Johann Sebastian Bach



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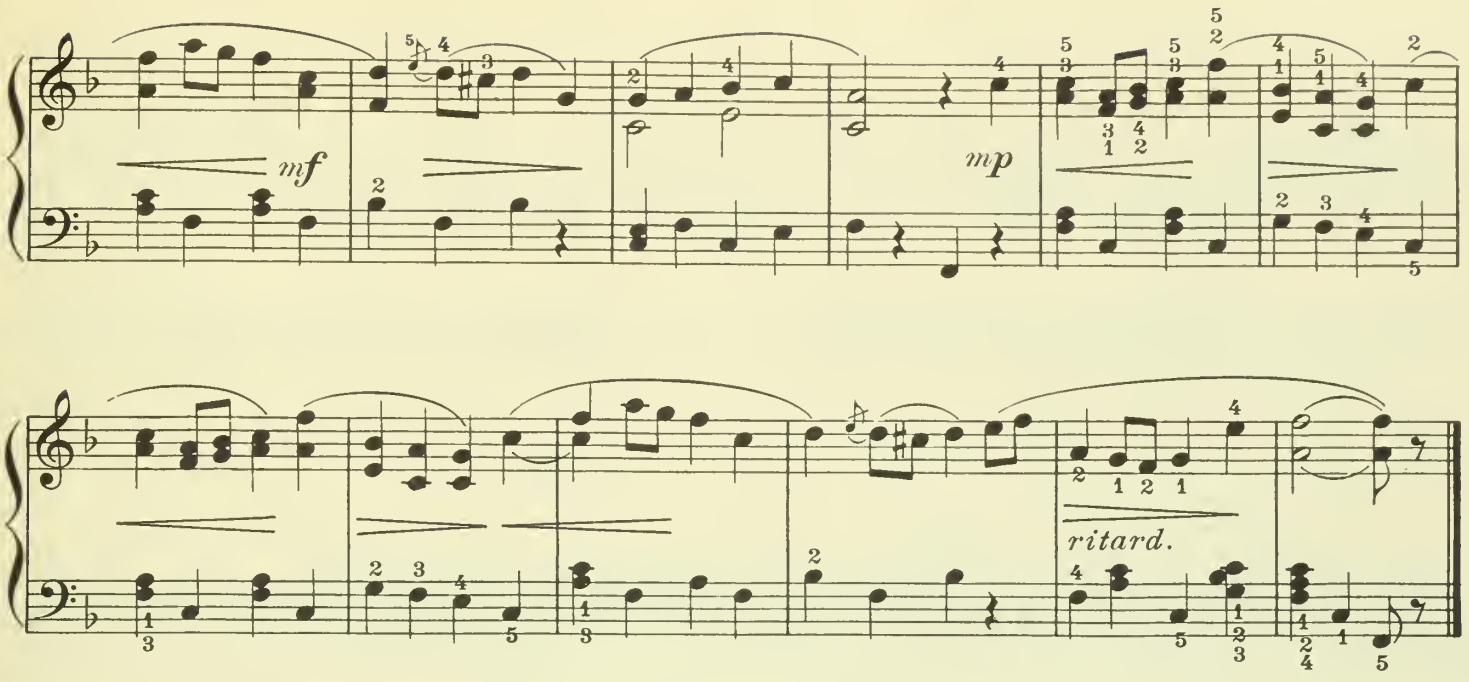
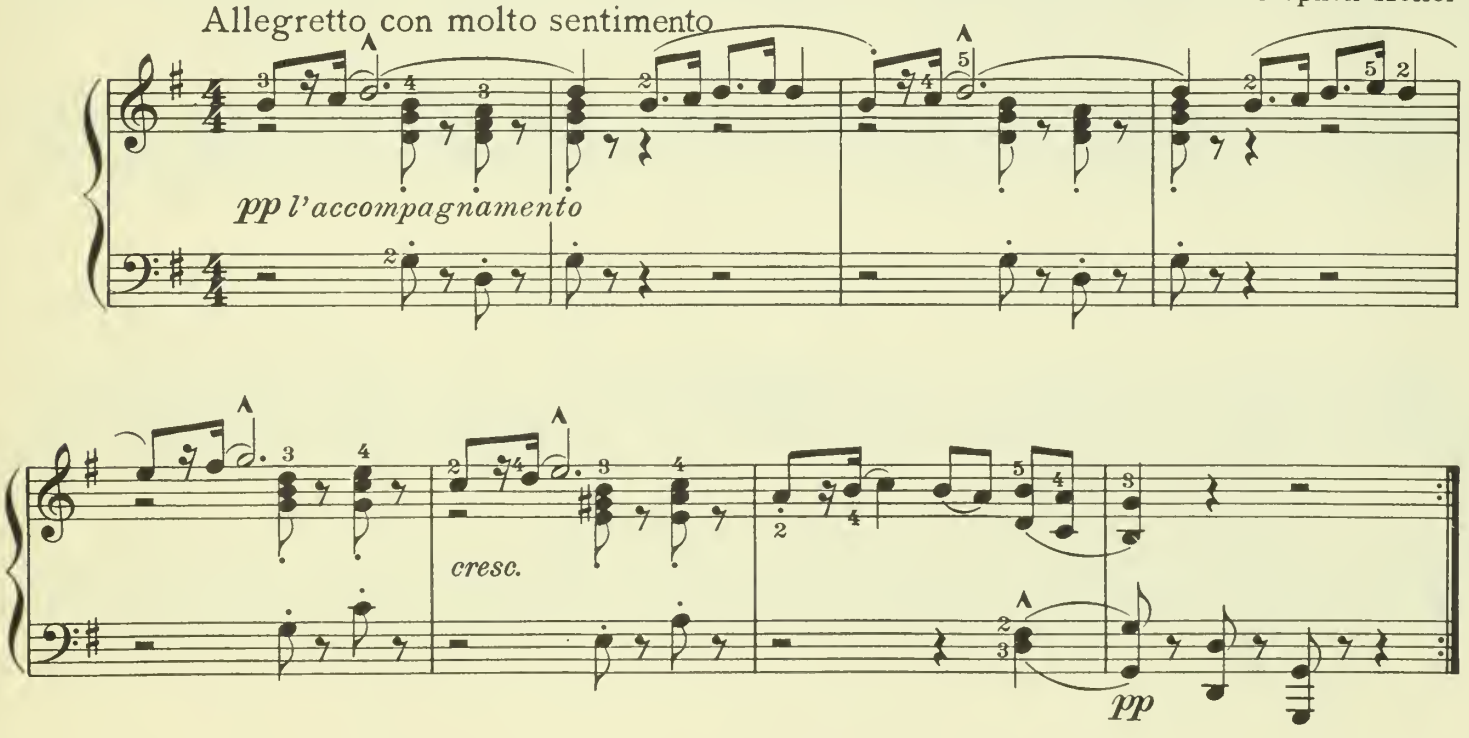
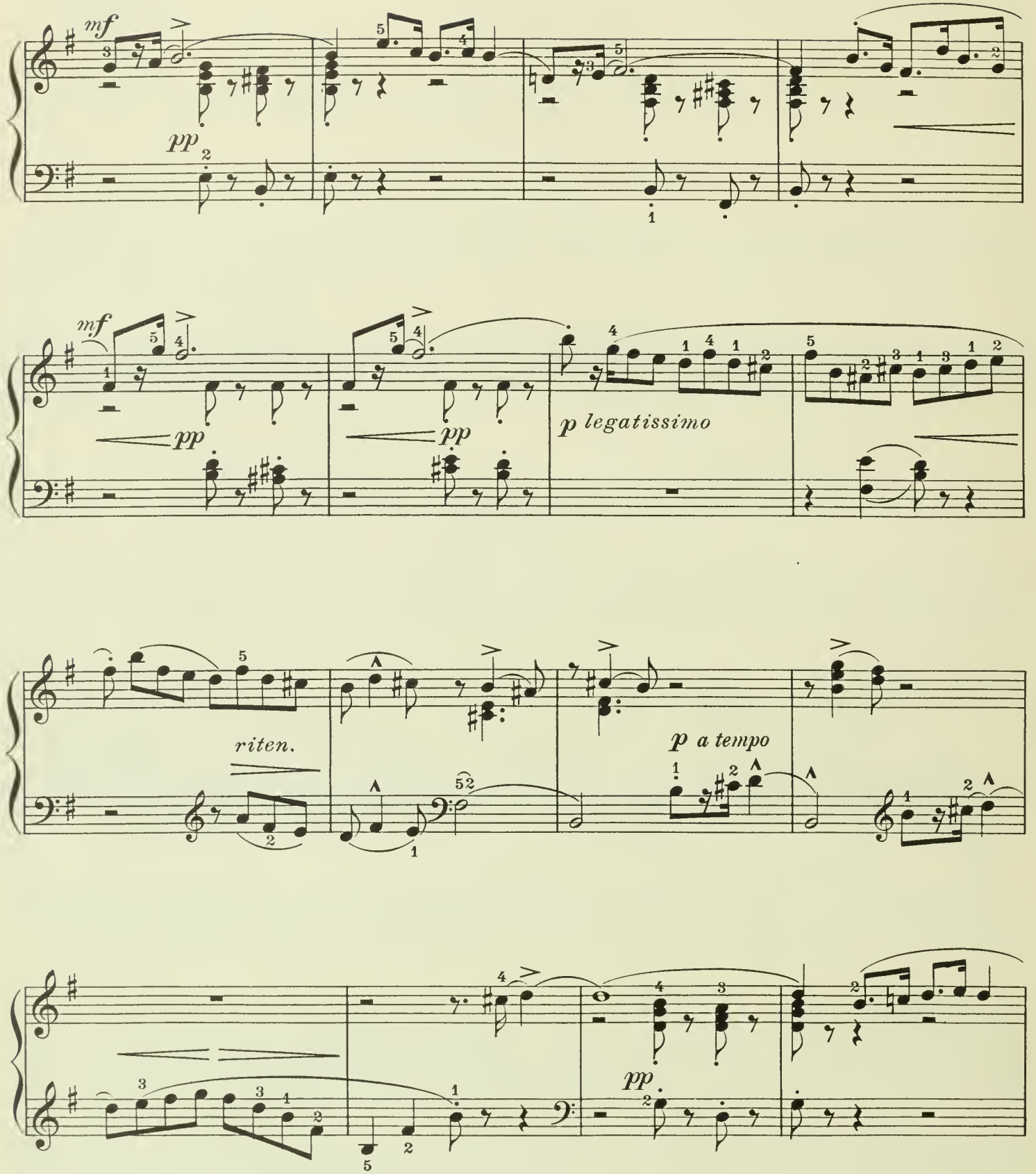


Canzonetta

A Canzonetta is a 'little song.' The melody or 'song' should be played with a very *legato* and clinging touch. The accompaniment notes, or chords, should be played with a slight, soft *staccato.* The student should observe both phrasing and fingering marks carefully.

Stephen Heller

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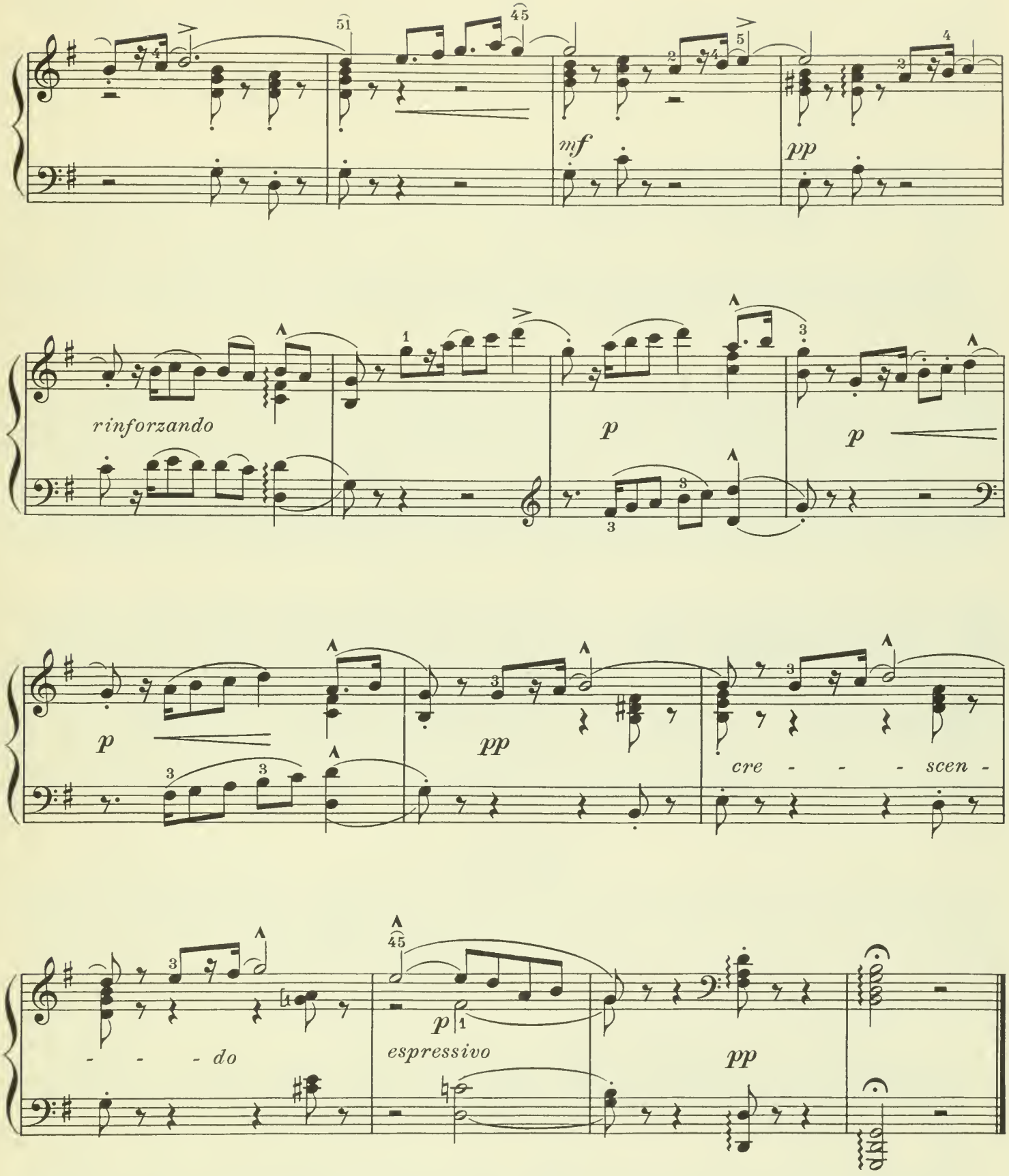
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p
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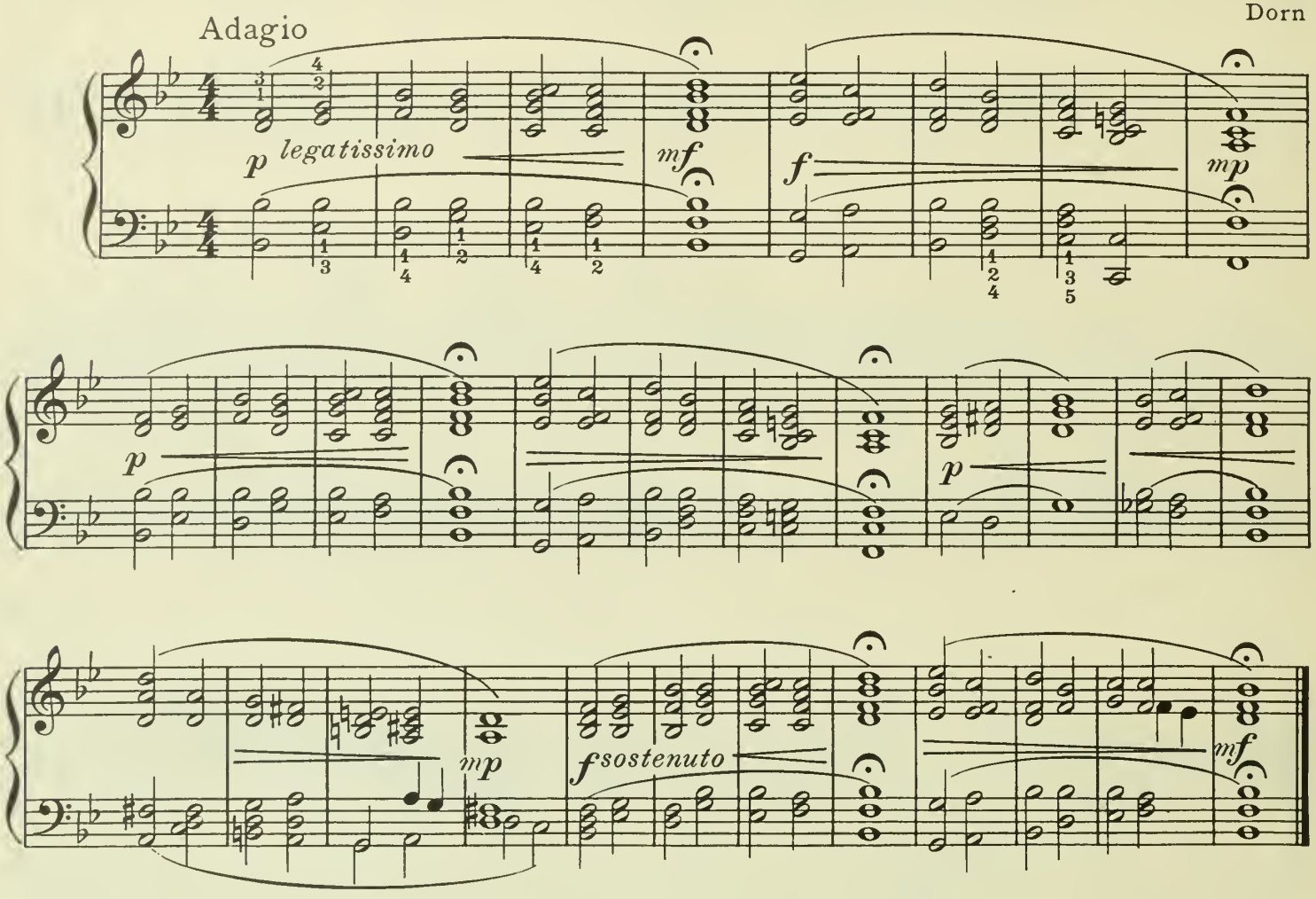
Chorale

This Chorale should be played very quietly and *legatissimo.* Fingers may need to be shifted upon the keys to make this possible. Observe the hold (𝄐) at the end of each phrase of the music.

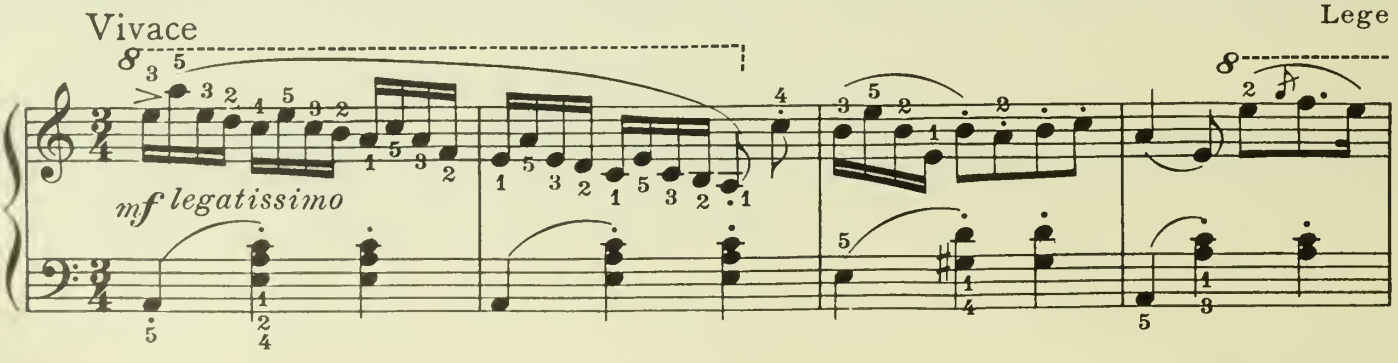
Dorn

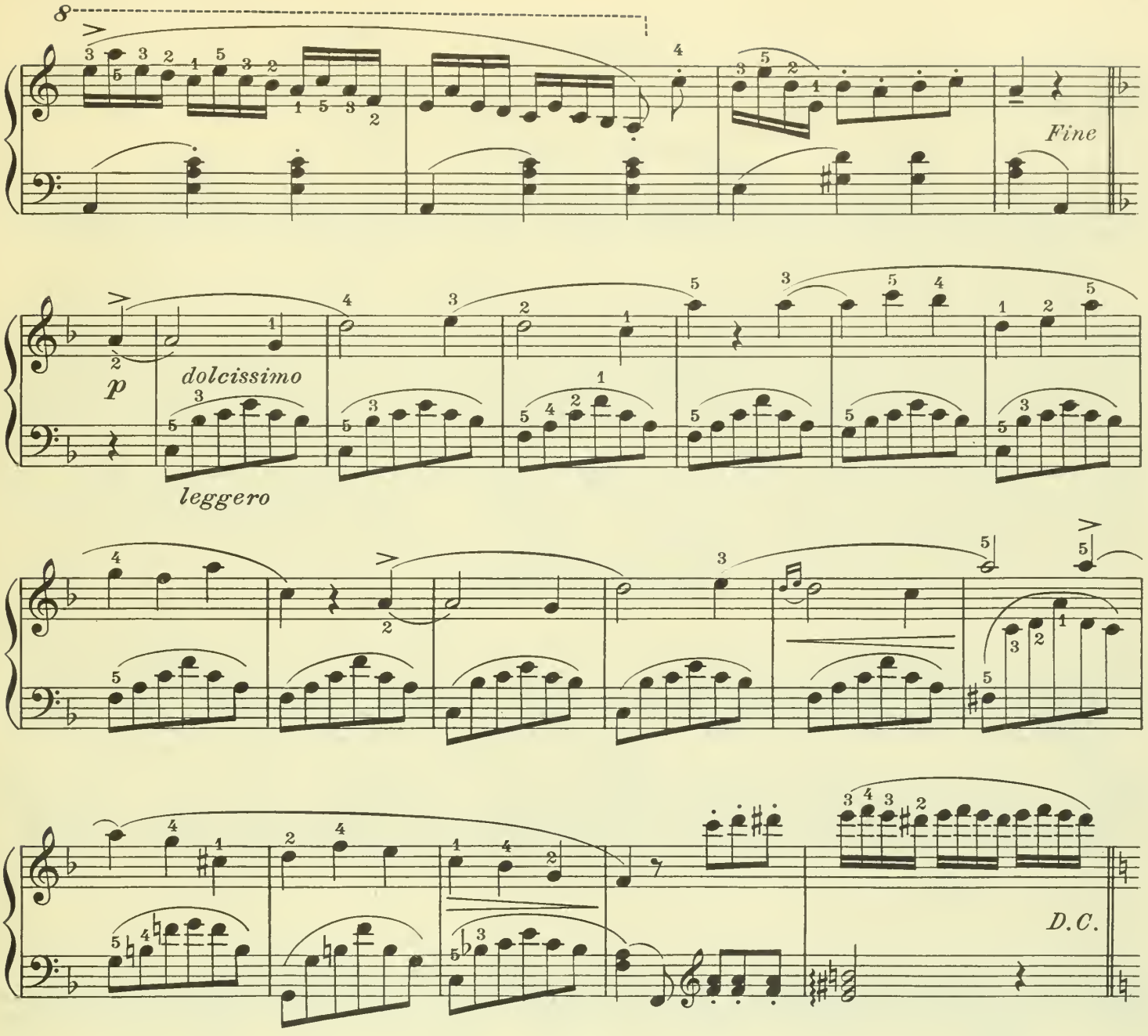


Papillons

The student should here make good use of the 'patterns' of fingering. The descending runs should be played lightly, but *legato,* while the song-like melody of the middle section of the piece may be played with a deep pressure touch. *Papillons* is the French for "butterflies."

Lege





Ten **Musical Terms** to learn, and their meaning:

Andante means to play slowly.

Espressivo means to play with expression.

Canzonetta is a word meaning 'a little song.'

Con molto means 'with much,' and is always used before some other word or words, as, *con molto sentimento*, meaning "with much feeling."

mp is the abbreviation for *mezzo piano,* meaning 'moderately soft.'

Rinforzando means 'with sudden force'– the placing of a strong accent or pressure upon a note or passage.

Ritenuto means "held back" (i.e., played slower).

Adagio means to play very slowly.

Sostenuto means to play in a clinging, sustained manner.

Leggero means to play lightly.

LESSON II

Staccato Touch

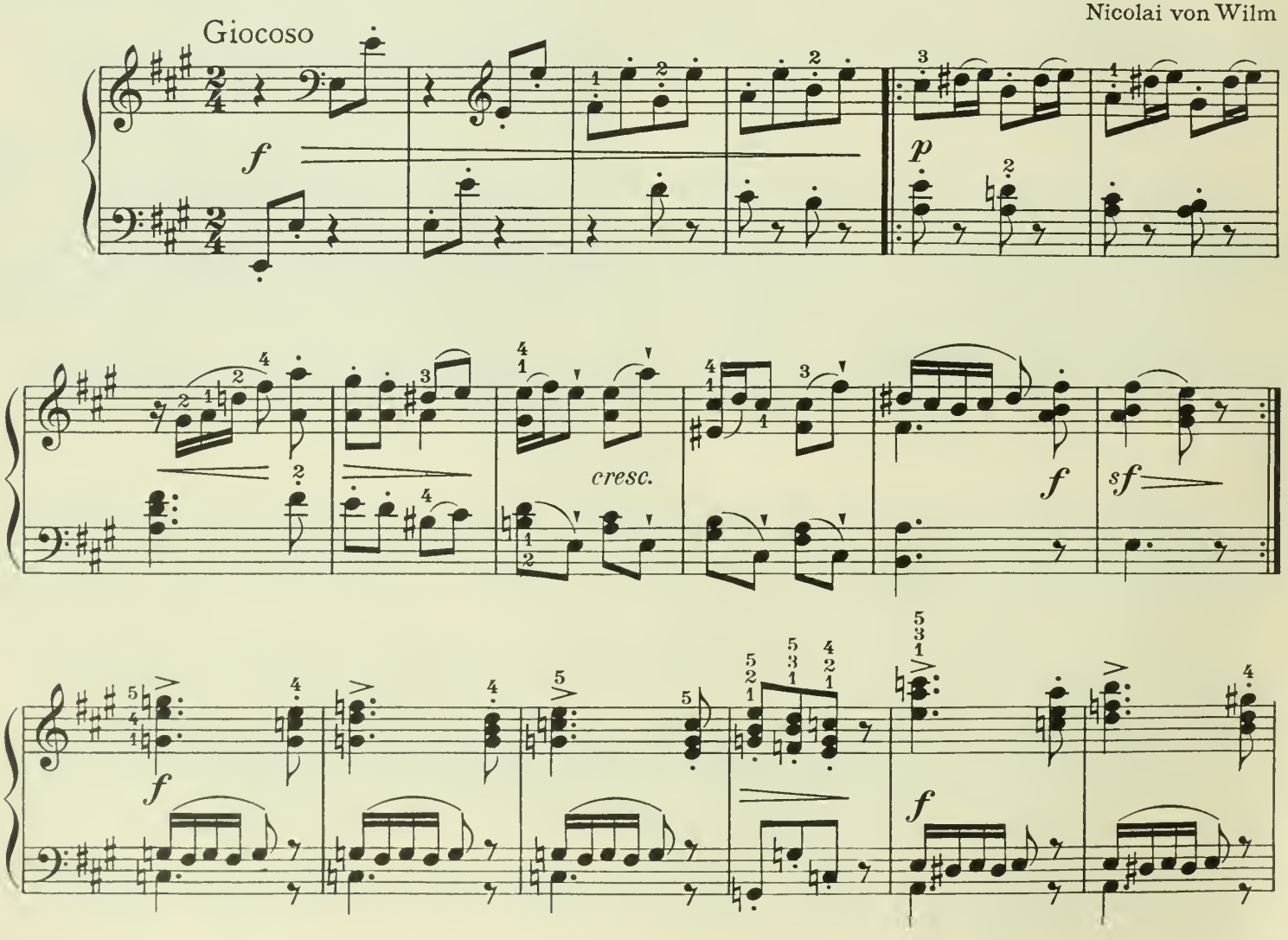
The opposite of *legato* is *staccato,* the detached touch, by which the tones or chords are more or less abruptly disconnected. A *staccato* effect may be obtained by a short snappy stroke of either the finger, the wrist, or the arm.

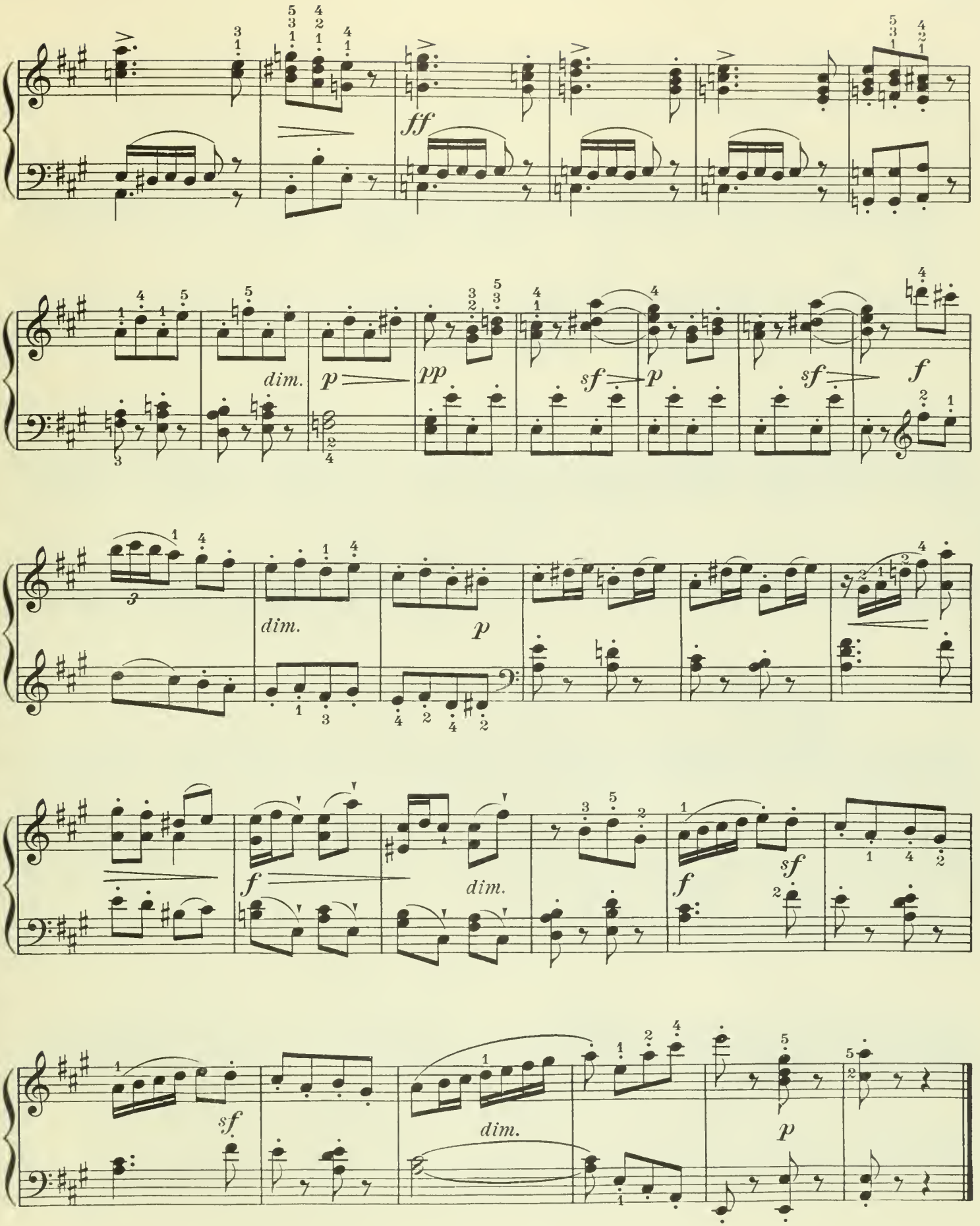
A dot under or over a note (♩· ·♩) indicates the use of *staccato.* A wedge shaped dot (♩· ·♩) indicates a still sharper, more rapid stroke. When *staccato* dots are placed under or over notes and then covered with a slur (♩· ♩· ♩·), a half-detached, or *mezzo staccato,* touch is desired by the composer.

PUPIL: You can improve your *staccato* by playing scales *staccato,* and by playing many *staccato* studies or études. (See pages **4** and **5** in "Essentials of Piano Technic," and Studies **4**, **5** and **9** in the writer's "Velocity Studies for the Young Pianist.") Many other studies may be suggested.

Dancing Elves

Nicolai von Wilm

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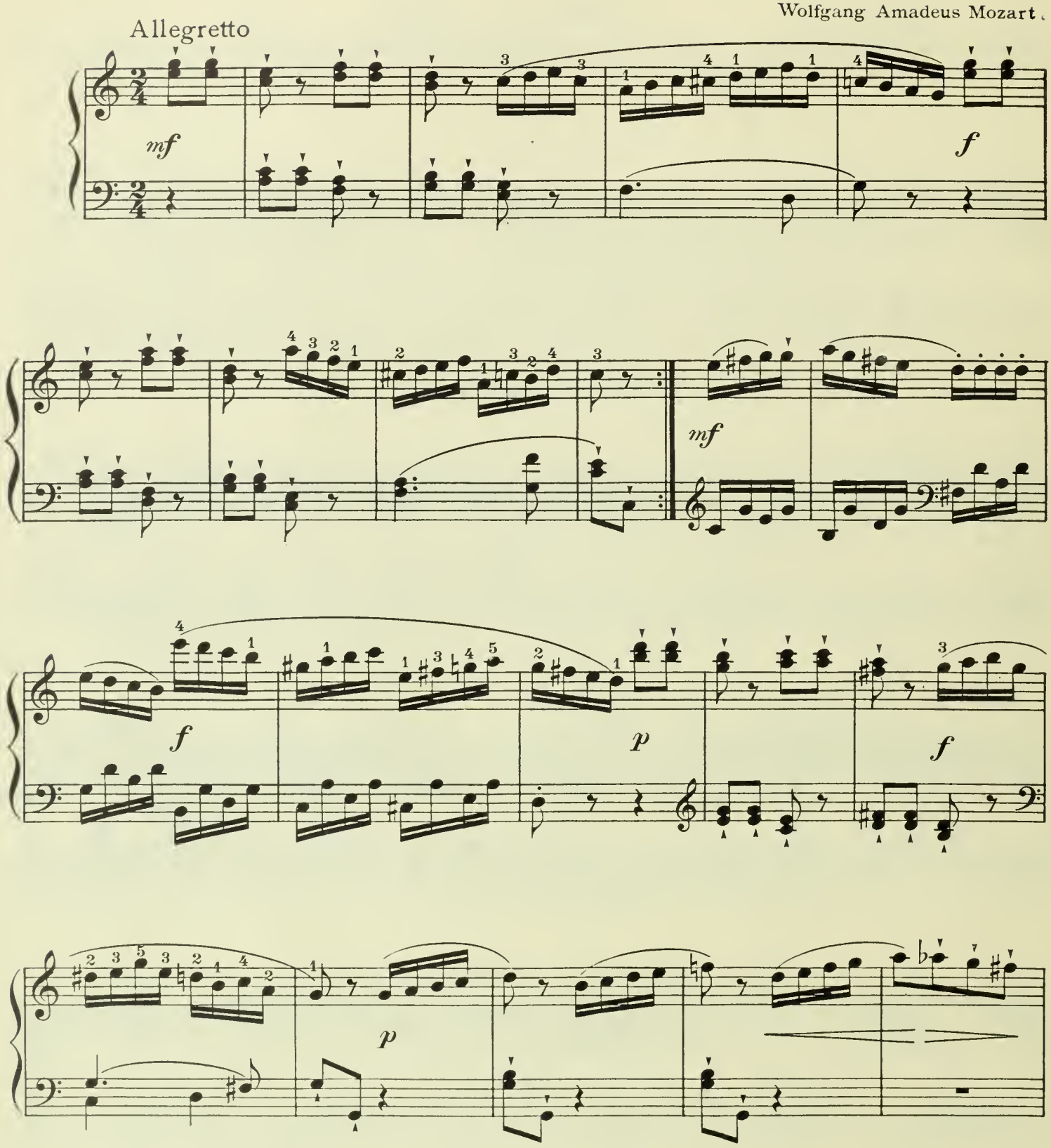
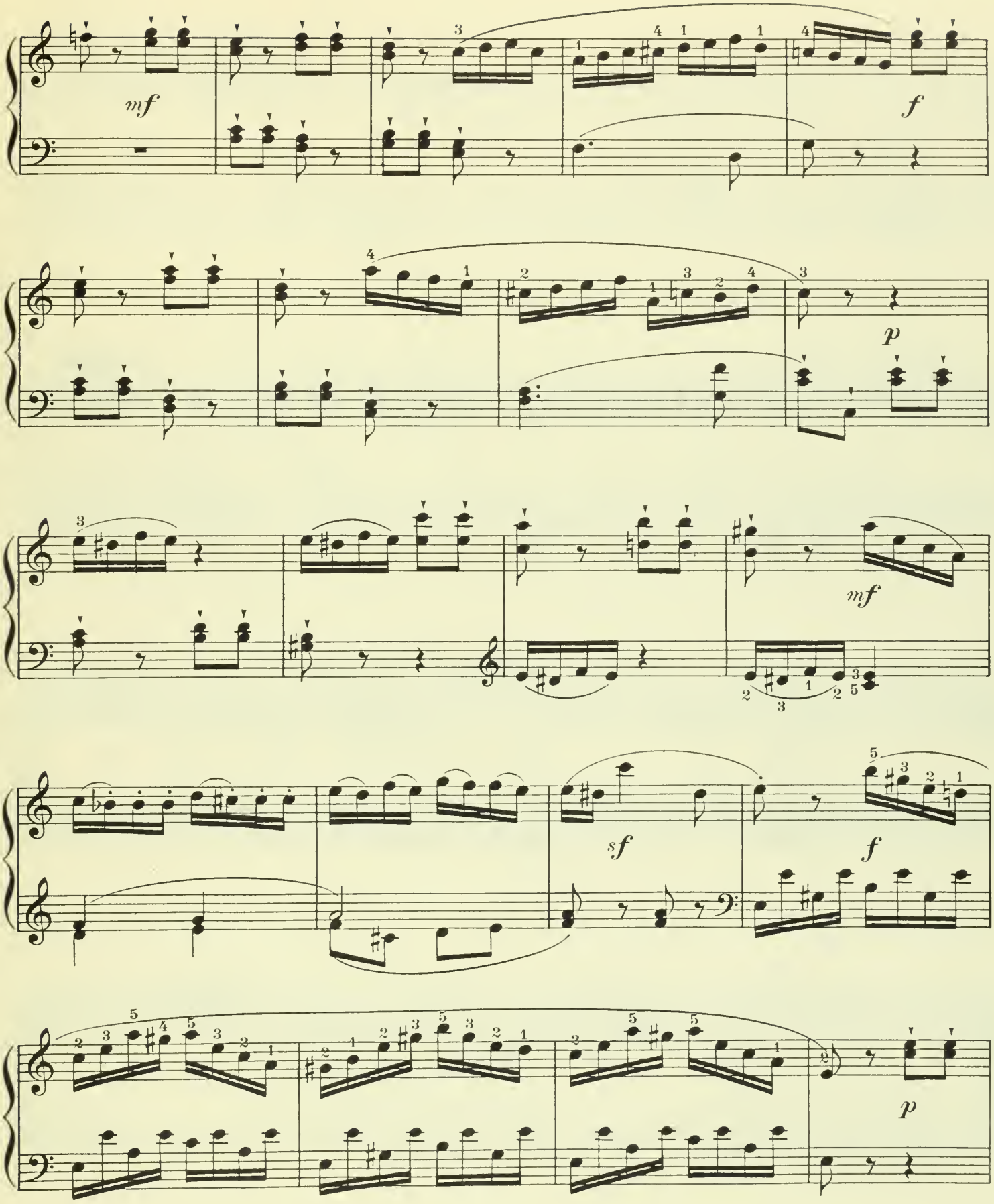
Rondo from Sonata in C

Wolfgang Amadeus Mozart.

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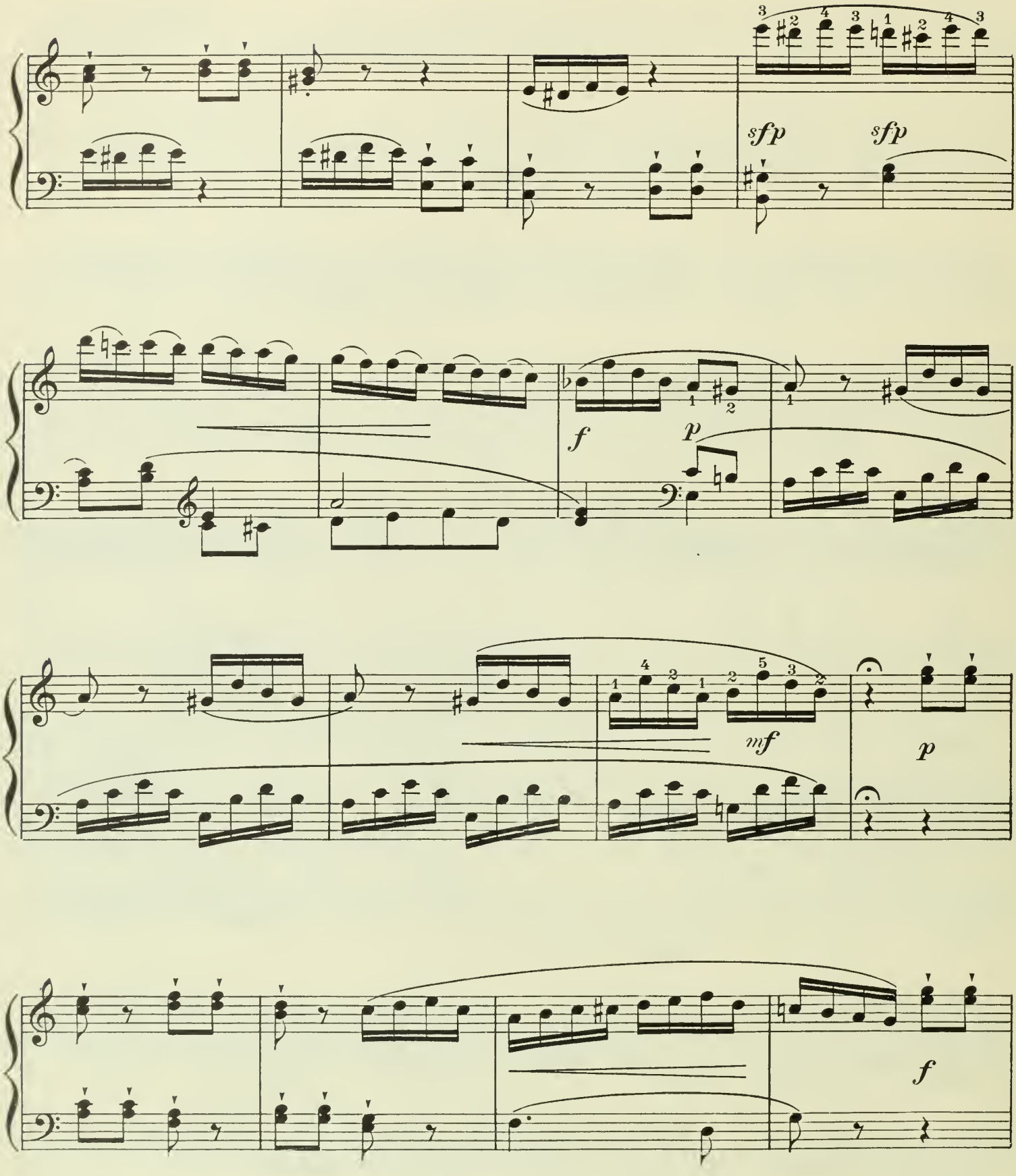
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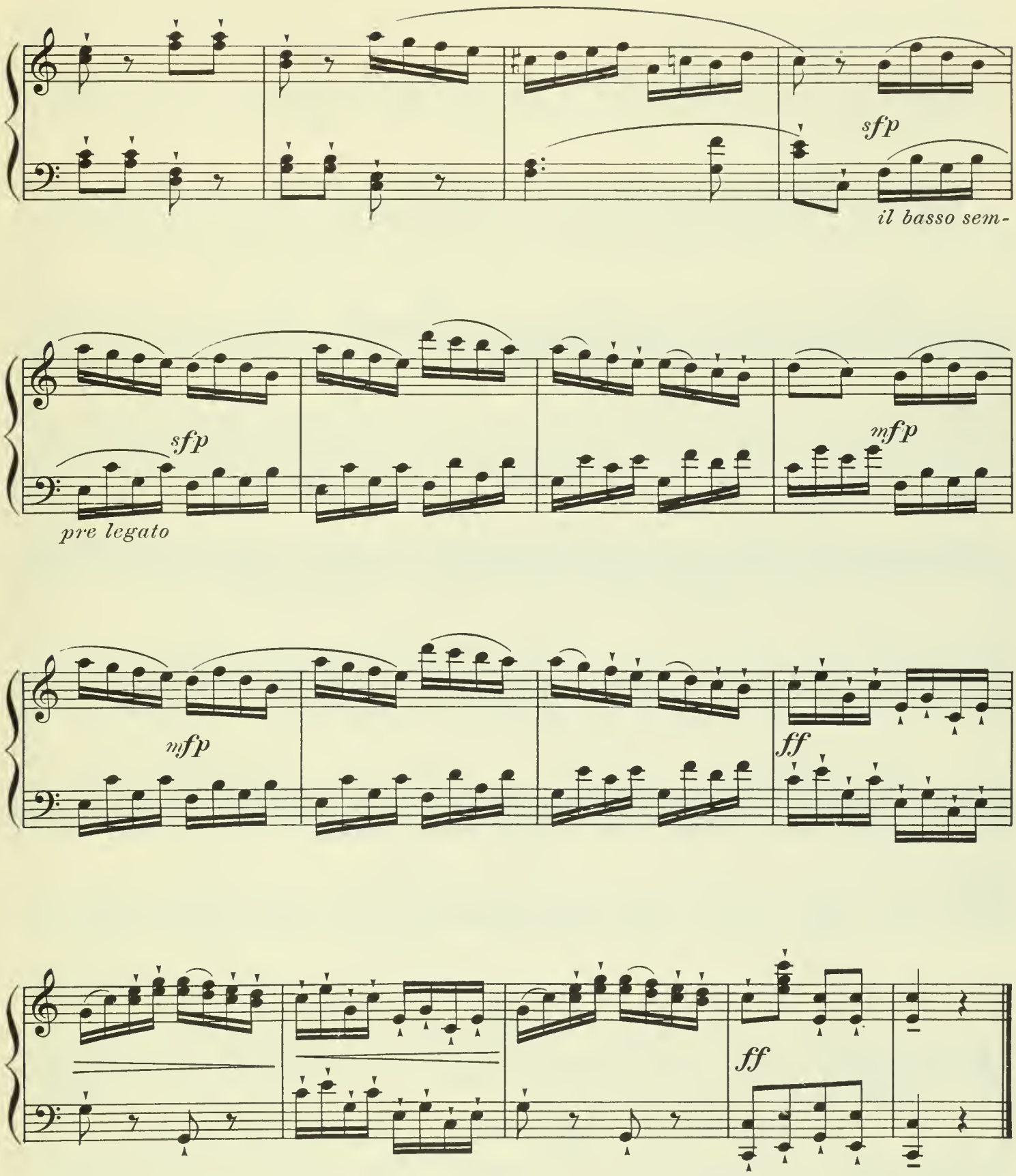
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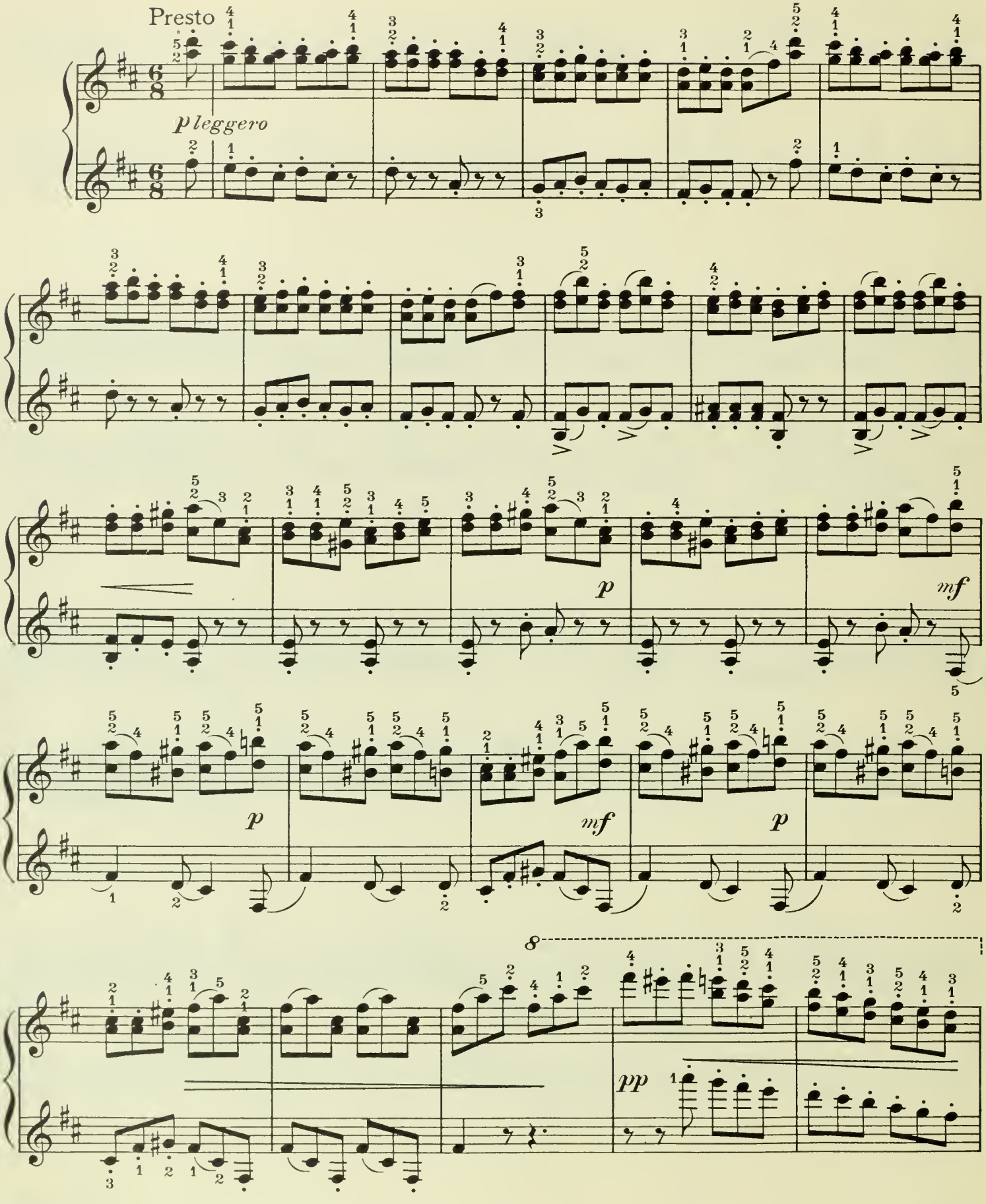
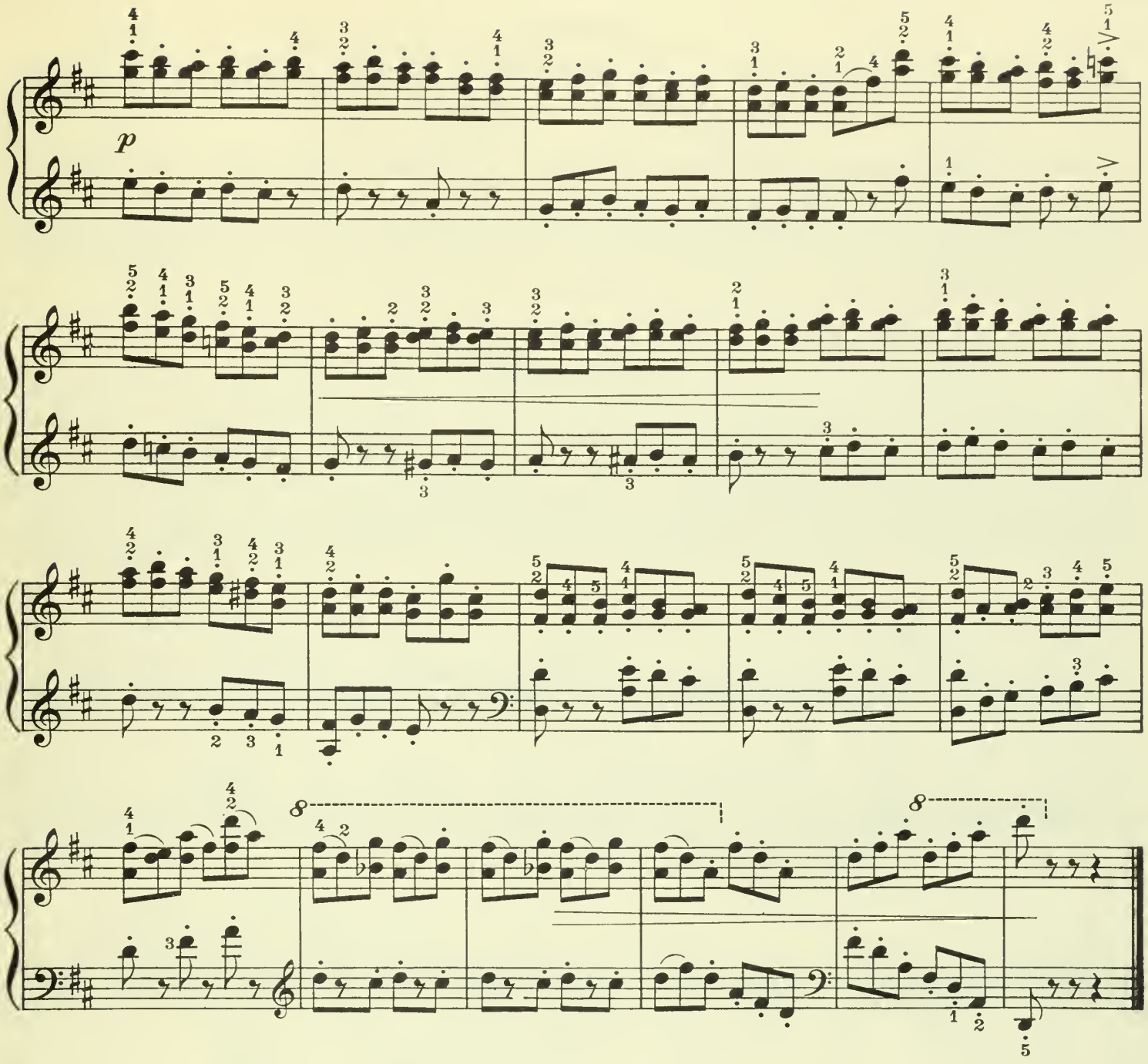
Staccato Étude

Joachim Raff





Ten **Musical Terms** to learn, and their meaning:

Giocoso means to play in a jolly, lively manner.

Allegretto means 'rather fast,' but slower then allegro.

mf is an abbreviation for the words *mezzo forte*, meaning moderately loud.

Il basso means 'the bass.'

ff stands for *fortissimo*, meaning very loud.

Presto means very fast.

8 means to play eight tones, or an octave, higher then written.

Crescendo means to increase in volume, gradually.

sf stands for *sforzando*, meaning 'sudden force.'

sfp means to play with a very strong accent, then follow with a sudden *piano*, or soft tone.

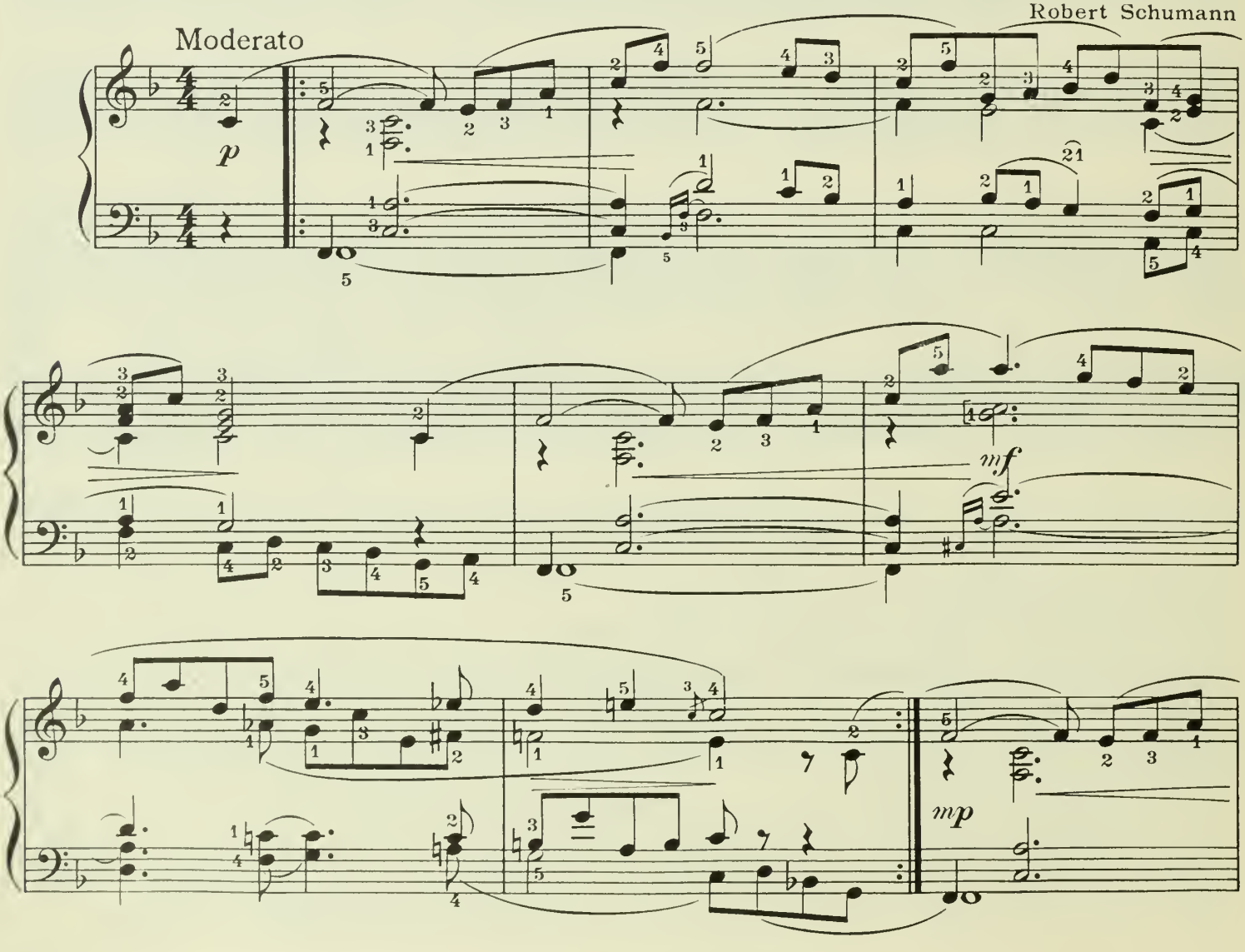
LESSON III

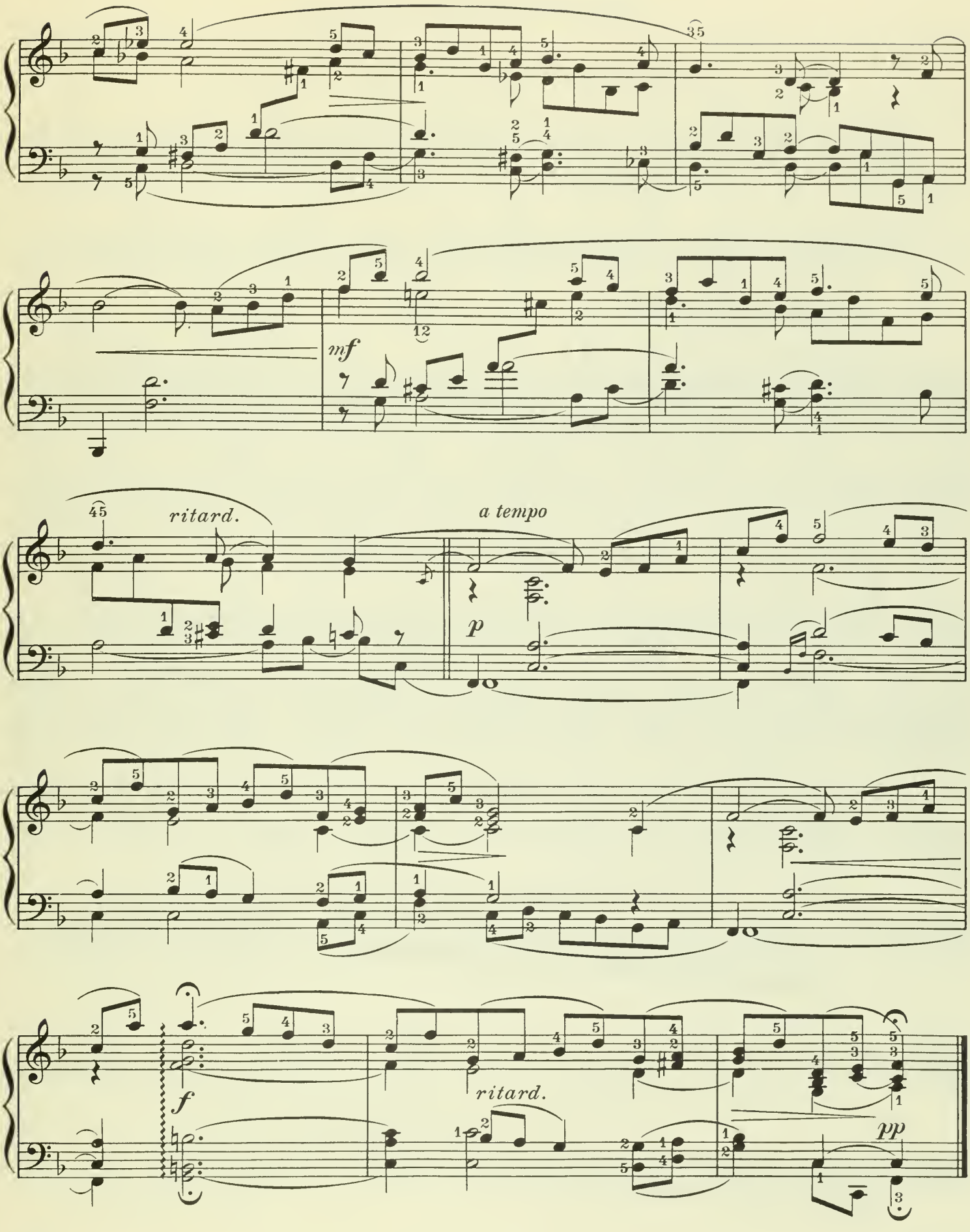
Singing Tone-Quality

One may gain individual finger strength and control so necessary in producing a 'singing' tone by practicing, with firm pressure, scale combinations, and arpeggios of the Diminished and Dominant Sevenths (see pages **30**, **31**, **32**, and **33** of "Essentials of Piano Technic" by Kinscella). Play also many studies and pieces in which melody tones, or melodic passages, are balanced against accompaniment figures. This will bring about an ability to play with contrasted tone-quality.

Träumerei

This 'Träumerei,' one of the most beautiful and melodic pieces of music ever written, is one of a set of short pieces called "Scenes from Childhood." Not only must the pianist play it *legato,* but also with close, even pressure of the keys. The piece should not be played too slowly –just in a moderate *tempo*– and the player should *listen carefully* to his own playing, often bringing out, with comparatively stronger pressure, the lovely inner melodies. *Träumerei* means "day-dreaming."

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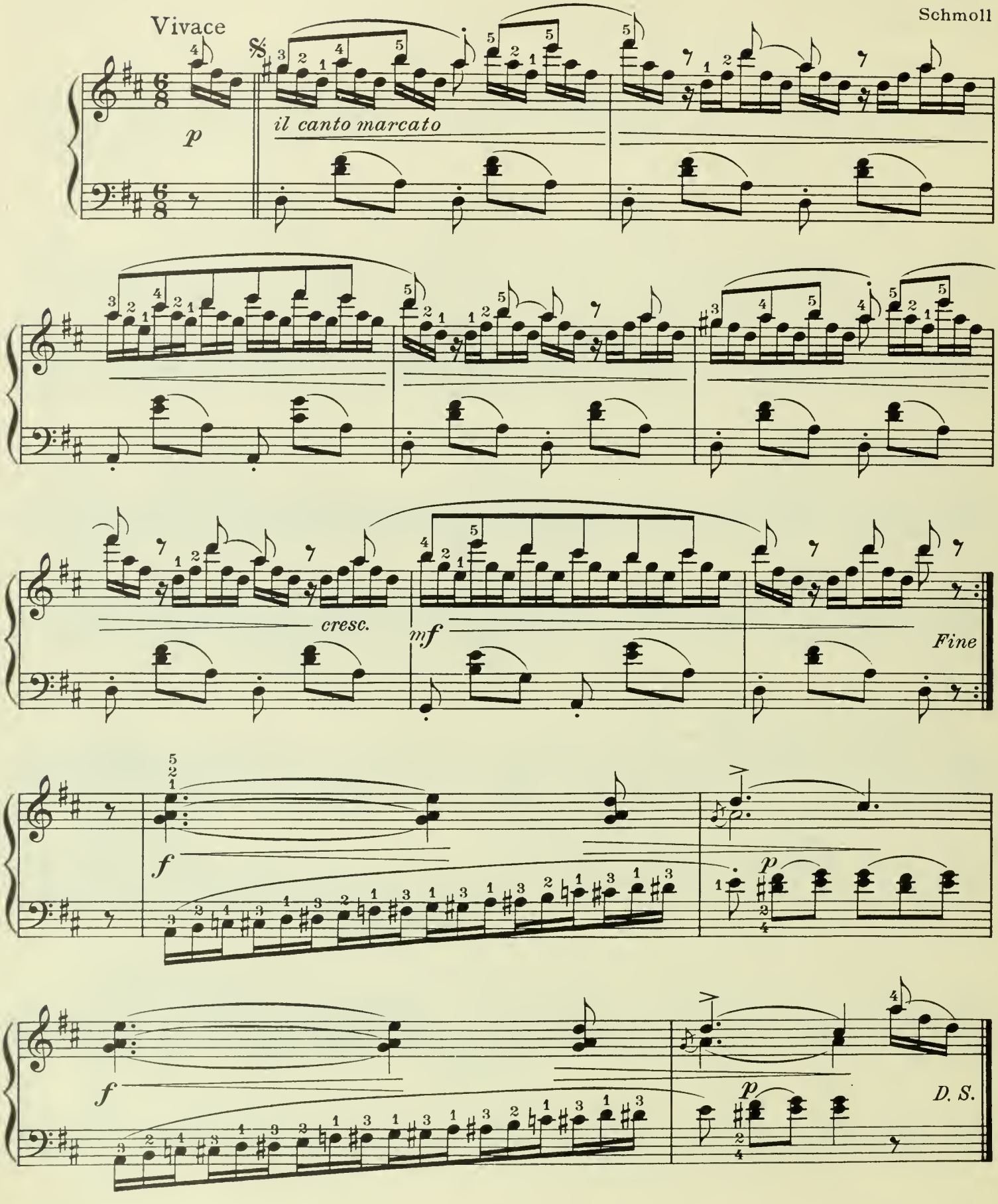
pp

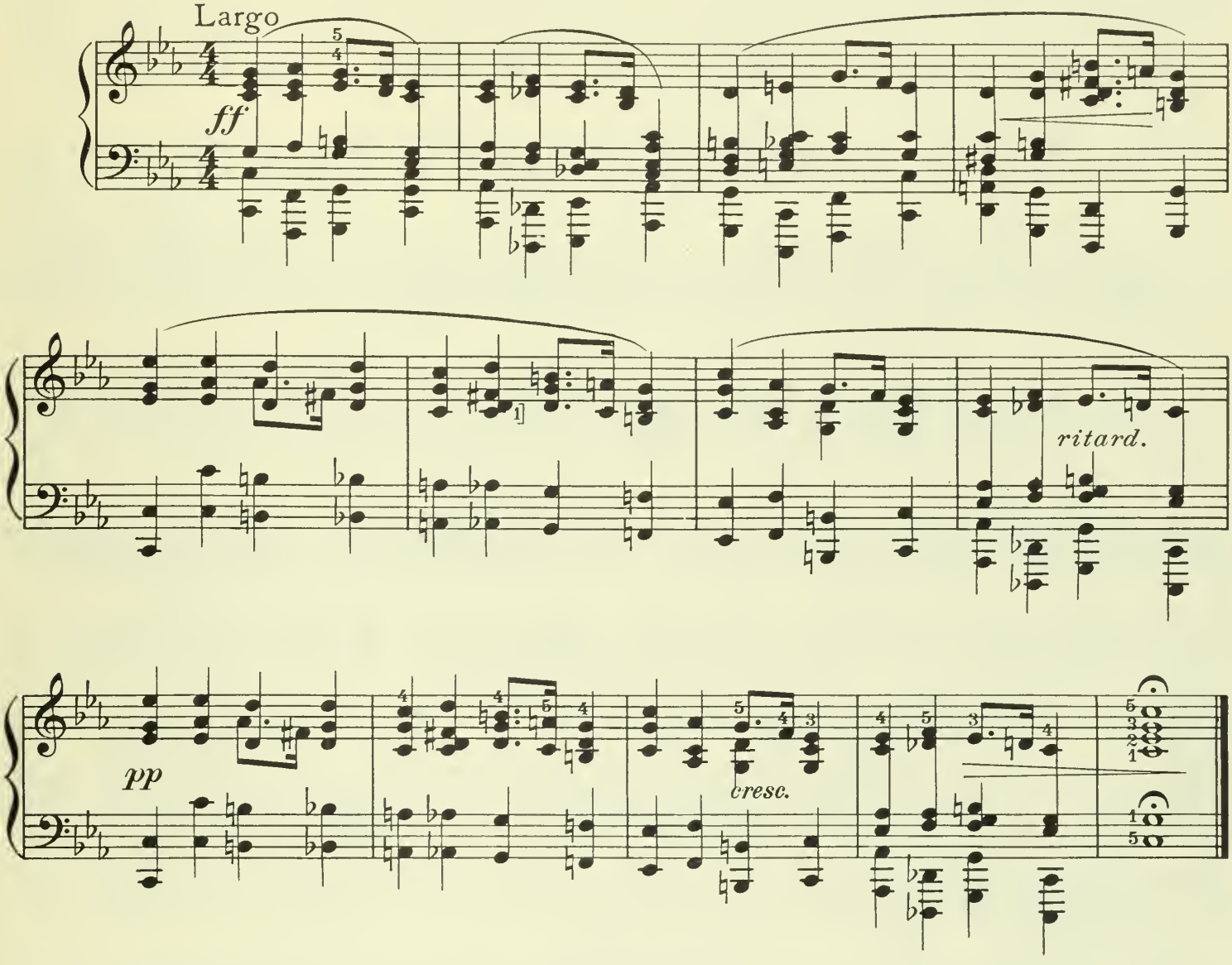
Étude in Melody-Playing



Prelude in C Minor

In playing this Prelude, press out the melody-tone of the chord – often the upper note – by making the finger playing it apparently 'longer' – reaching deeper into the keys.

Frédéric-François Chopin



Ten **Musical Terms** to learn, and their meaning:

Moderato means moderately.

A tempo means 'back to the former rate of speed.'

Fine means 'the end.'

D. S. alla Fine means 'go back to the sign 𝄋, and play to *Fine*.' *D. S.* stands for the words *'Dal Segno.'*

Largo means 'very slowly.'

Ritard. stands for *ritardando*, meaning 'go slower gradually.'

𝄐 is a hold, meaning to pause a moment.

Il canto means 'the song' or melody.

Marcato means 'clearly, marked.'

Vivace means 'lively.'

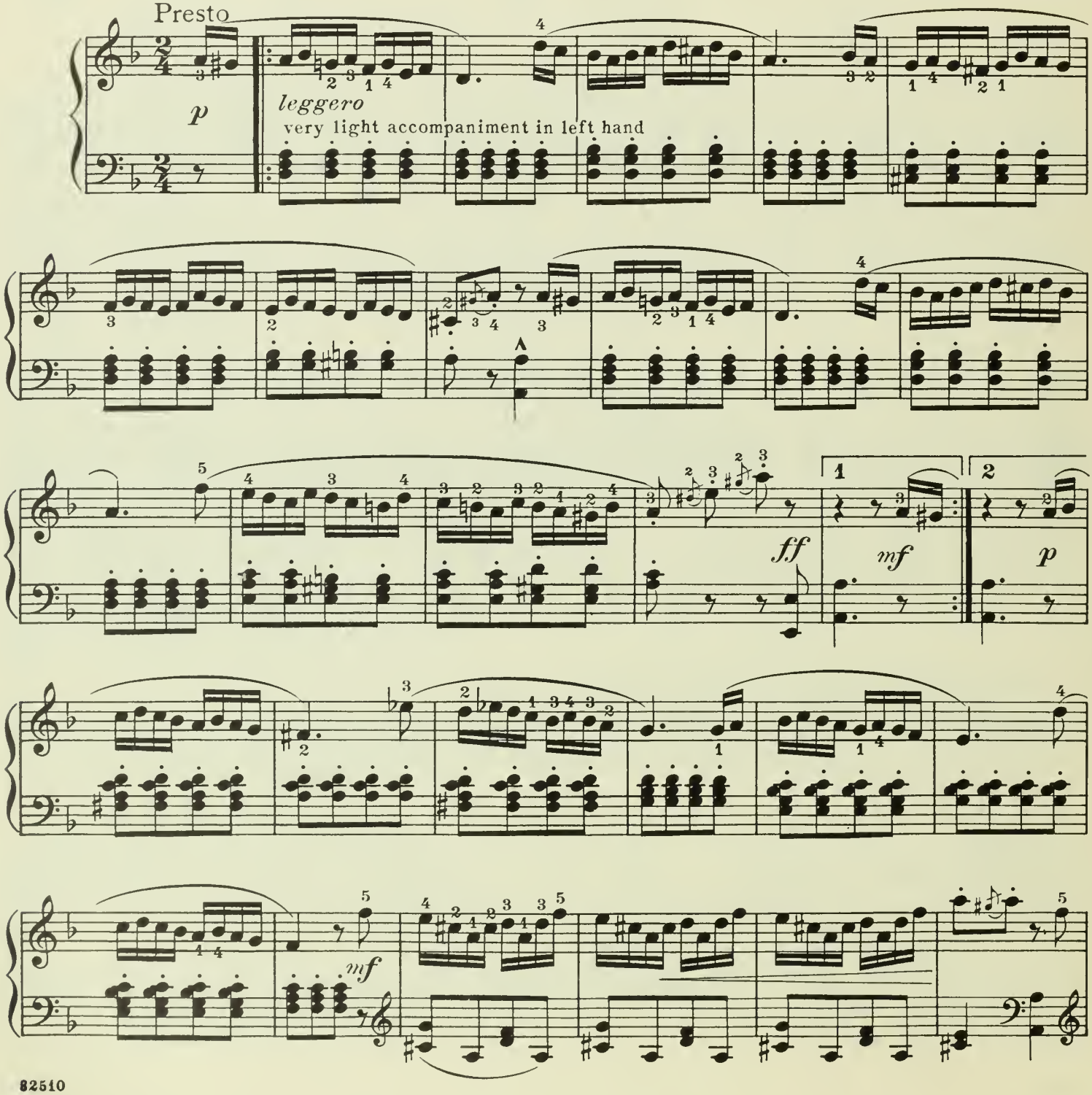
LESSON IV

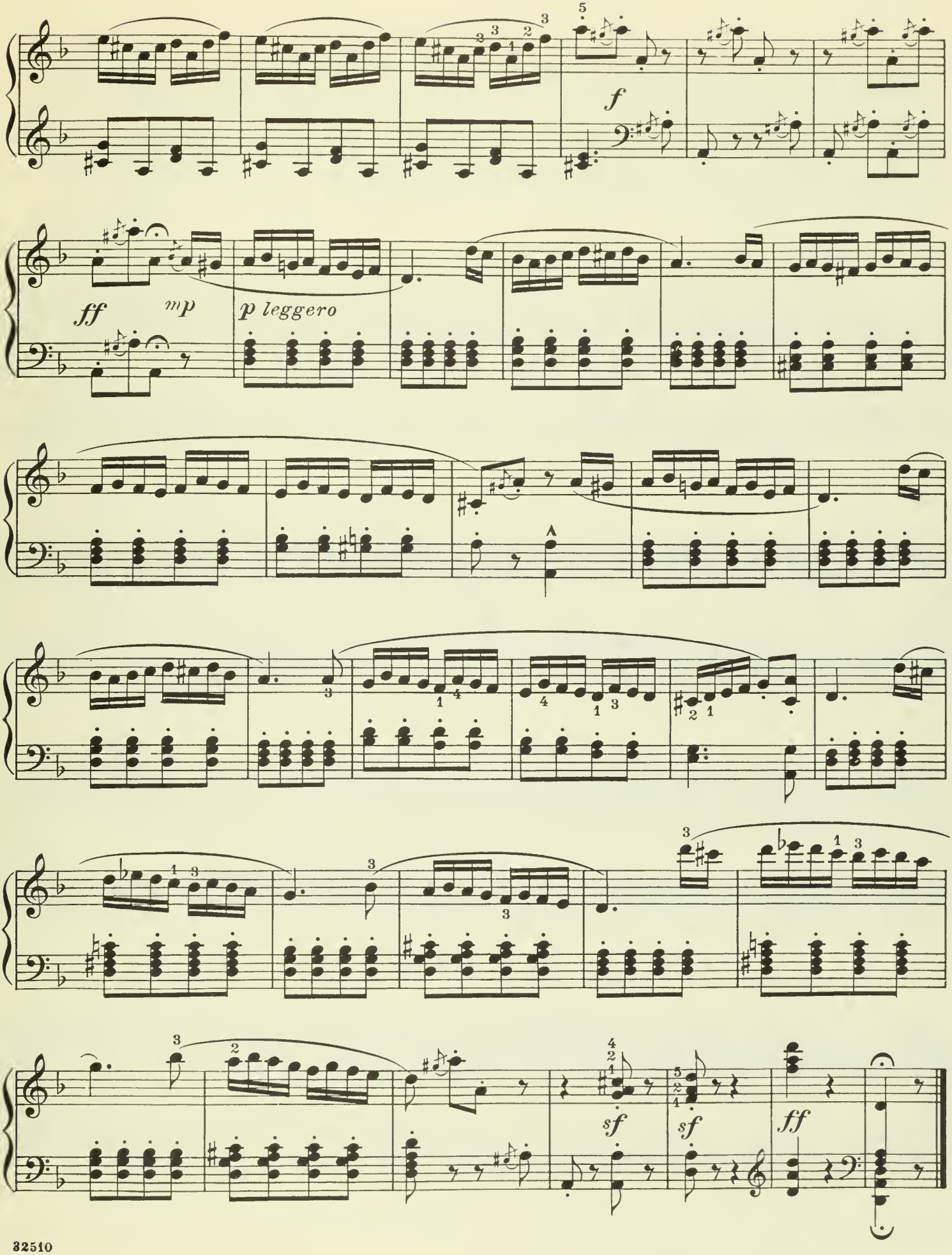
Velocity Playing

Velocity may be gained more easily through the practice of simple material—such as scales—than in any other way. For this purpose, the student might be requested to practice through all scales in Rhythms, and in 'spurt' velocity form. (For examples of these forms, see pages **9, 10, 11,** and **12,** in "Essentials of Piano Technic.") Many Velocity studies (as "Velocity Studies for the Young Pianist" by Kinscella, and Czerny's "School of Velocity") may be learned, practicing them at first slowly, with deep tone, group- and measure-accent. Then practice for speed, both fast and with accent, and fast, with lightness and almost no perceptible accent.

Gypsy Dance

Heinrich Lichner

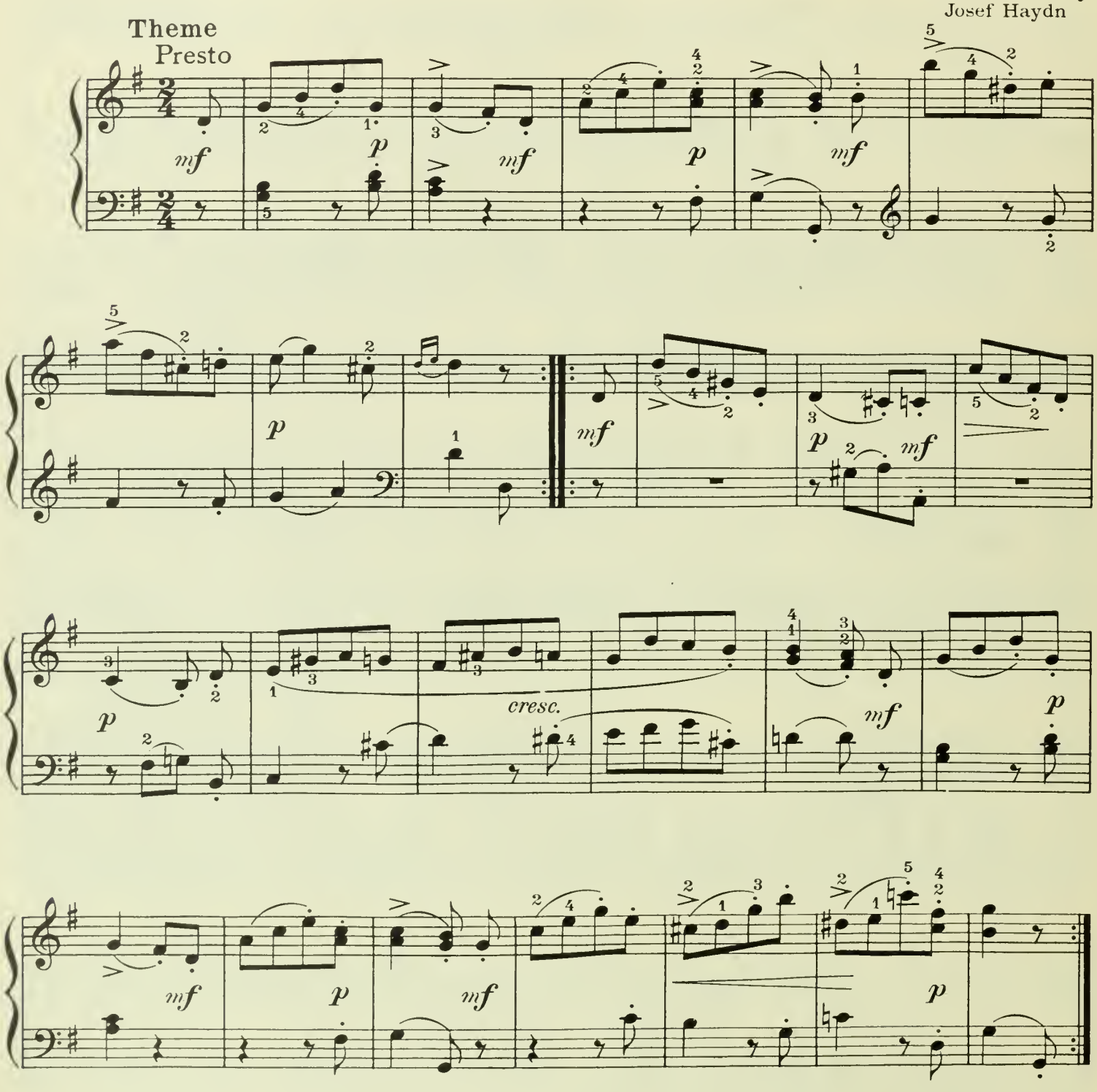


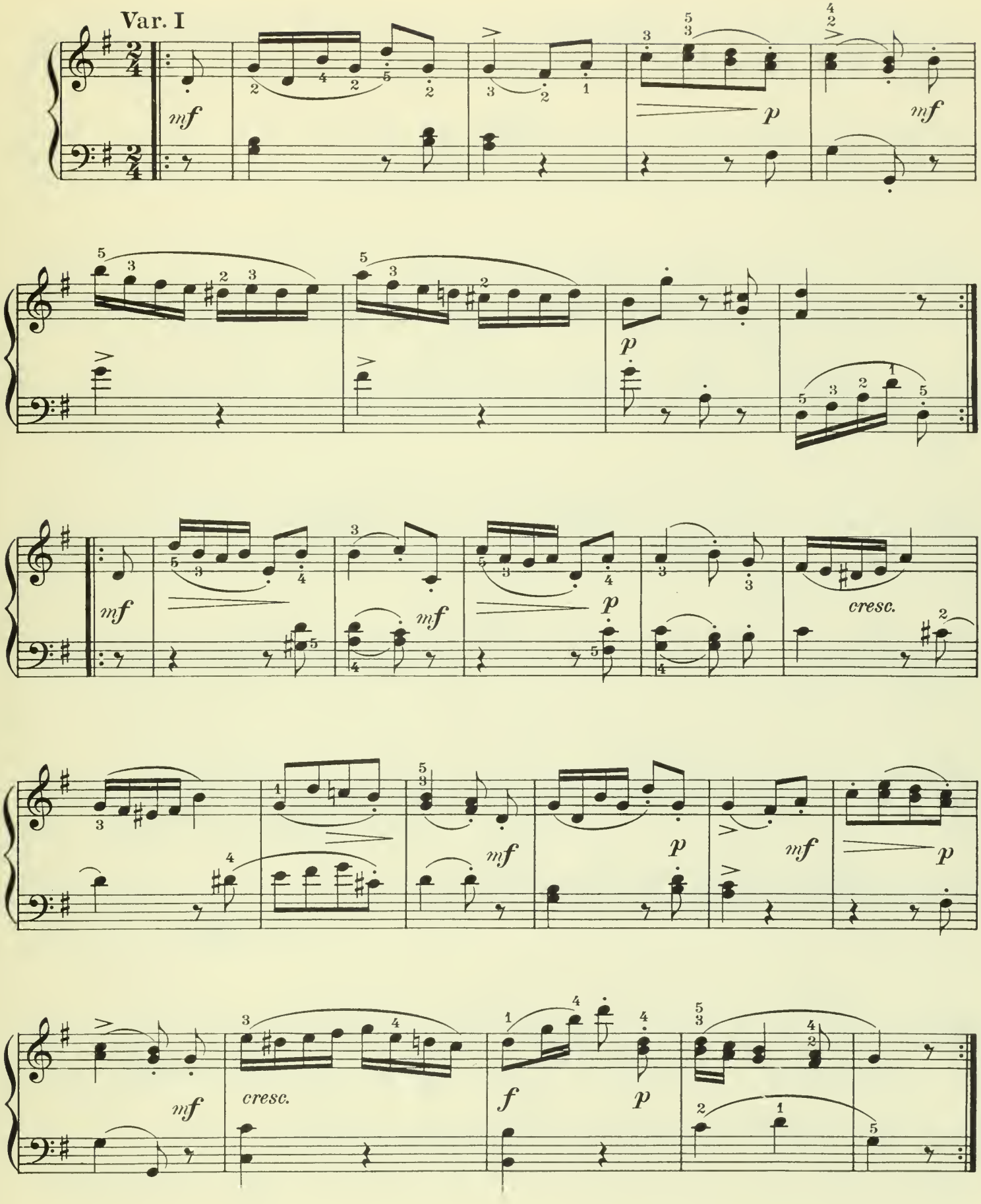

f
ff
mp
p leggero
sf
sf
ff

Theme with Variations

In playing this beautiful theme and the two variations the pupil should take careful notice of the phrasing, and the *staccato* marks. Where the *staccato* touch is not indicated, the *legato* touch should be used. The pupil should *retard* his playing slightly at the end of the theme, and at the close of each of the variations. Listen for the original melody in each of the variations.

From Sonata by
Josef Haydn




Var. I
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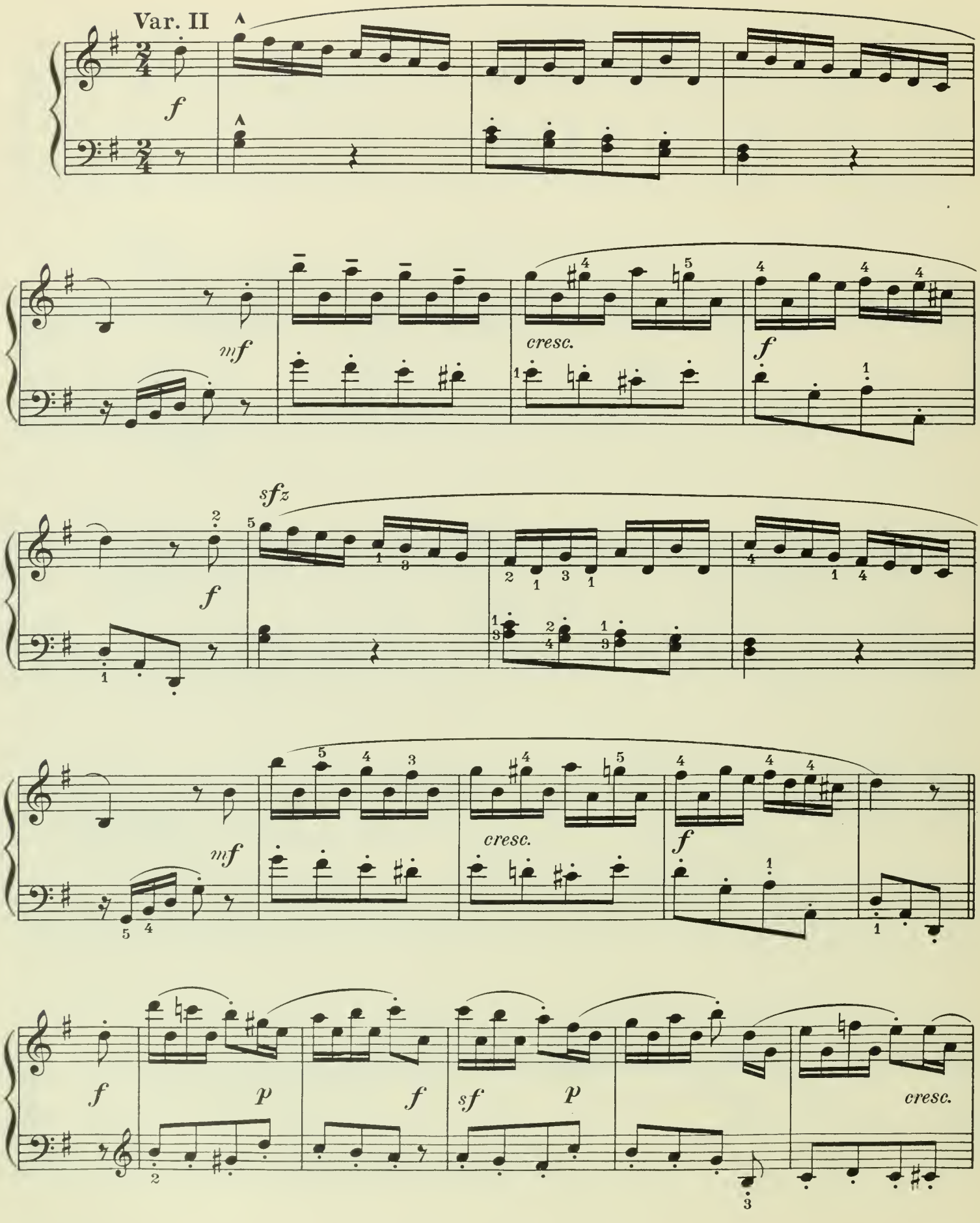
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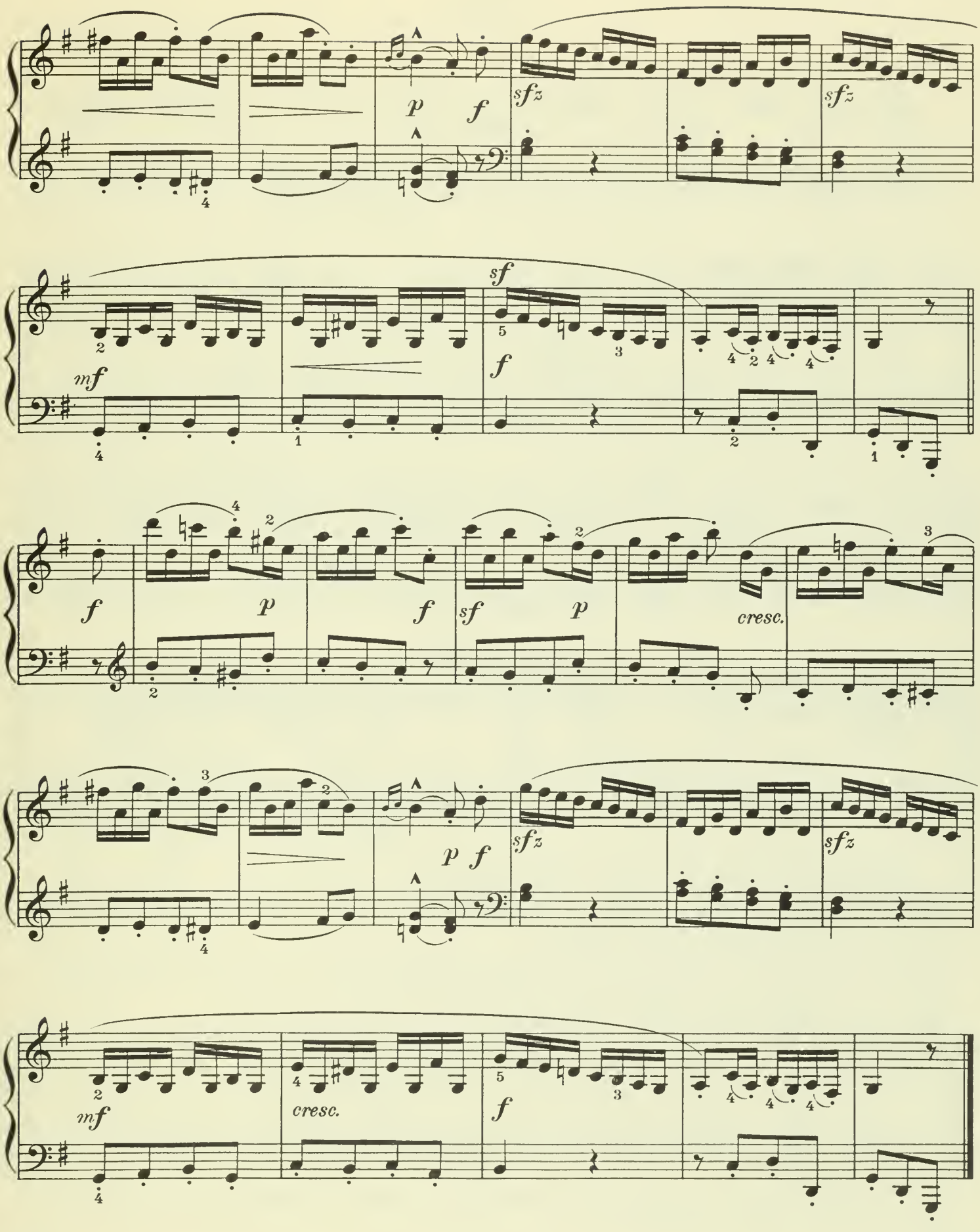
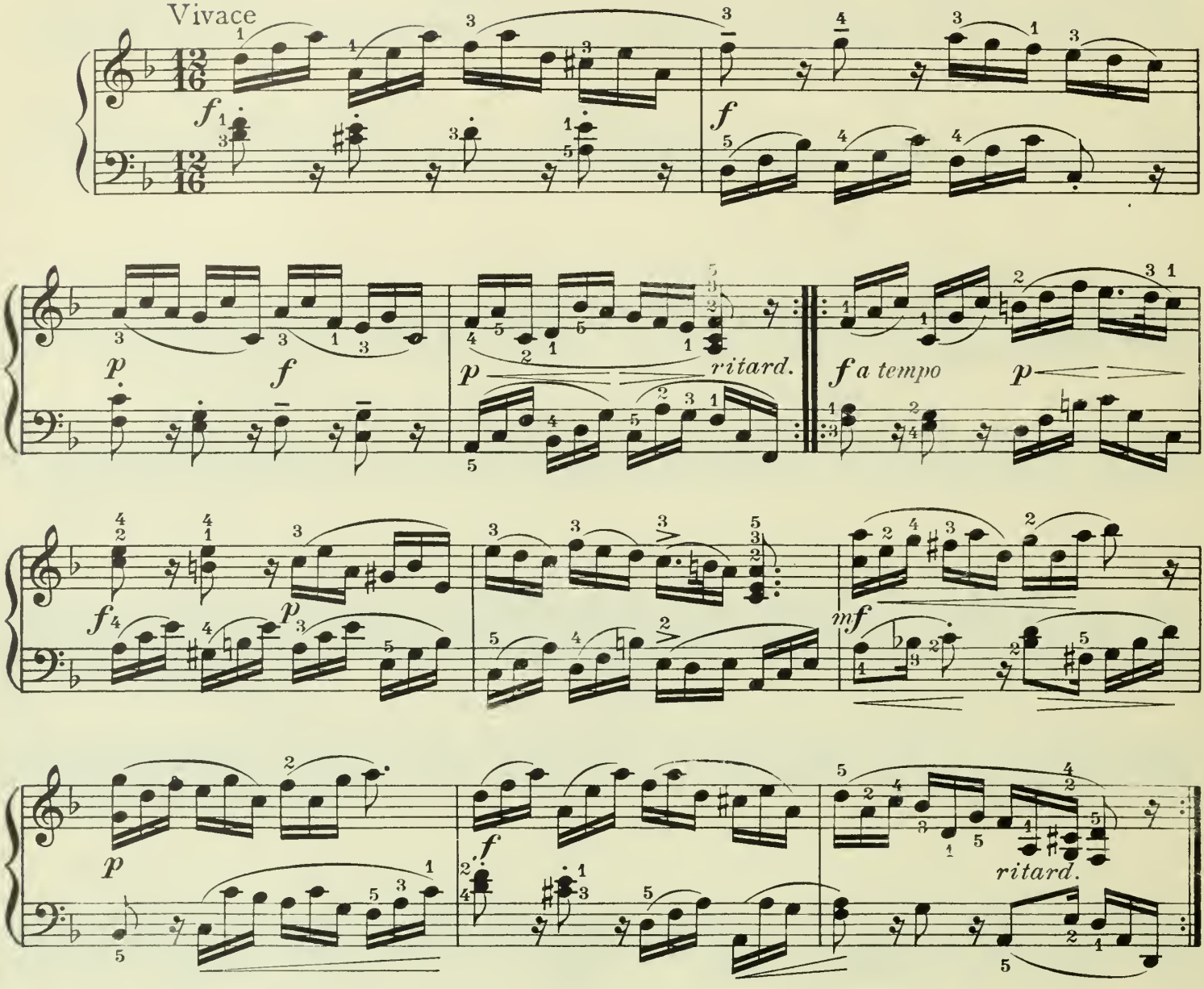
p
cresc.


p
f
sfz
sfz
sf
mf
f
f
p
f
sf
p
cresc.
p
f
sfz
sfz
mf
cresc.
f

Gigue

(Jig)

Georg Friedrich Händel



Ten **Musical Terms** to learn, and their meaning:

Tempo is the rate of speed at which a composition is played.

(>) is a mark indicating special accent.

A *grace-note* (𝅘𝅥𝅯) is an ornamental note, which is played quickly, and given no time-value.

sfz is an abbreviation meaning the same as *sf, sforzando.*

Theme is the subject, or melody, upon which the later variations are built.

A *Variation* is a presentation of a *theme* in an altered form.

A *Gigue,* or Jig, as it is also called, is an old-fashioned dance.

These are marks indicating *diminuendo*, or lessening of the volume of the tone; and indicating an increase in volume, or *crescendo.*

This sign (a *slur*) indicates that all notes written under or above it are to be played smoothly, or *legato.*

(<) This sign is also an accent sign, indicating that special emphasis should be given the note or chord above which it is placed.

LESSON V

Rhythmic Music

Technical preparation for rhythmic playing may include the playing of scales and arpeggios in rhythmic forms, as suggested in an earlier Lesson. Besides this, the pupil should play many compositions which are written in rhythmic forms, and of these none are more interesting or more helpful than some of the old dance-forms found in early and modern *suites.*

In early days, before the so-called 'sonata-form' had been developed, two of the most used forms in music written for the harpsichord or clavichord were the *'theme with variations,'* and the *'suite.'*

An example of a theme with variations (a part of a more modern and complete sonata) was given in Lesson IV. A very famous set of variations is that known as "The Harmonious Blacksmith," the theme of which (also known as the 'air') is given in "Third Steps for the Young Pianist."

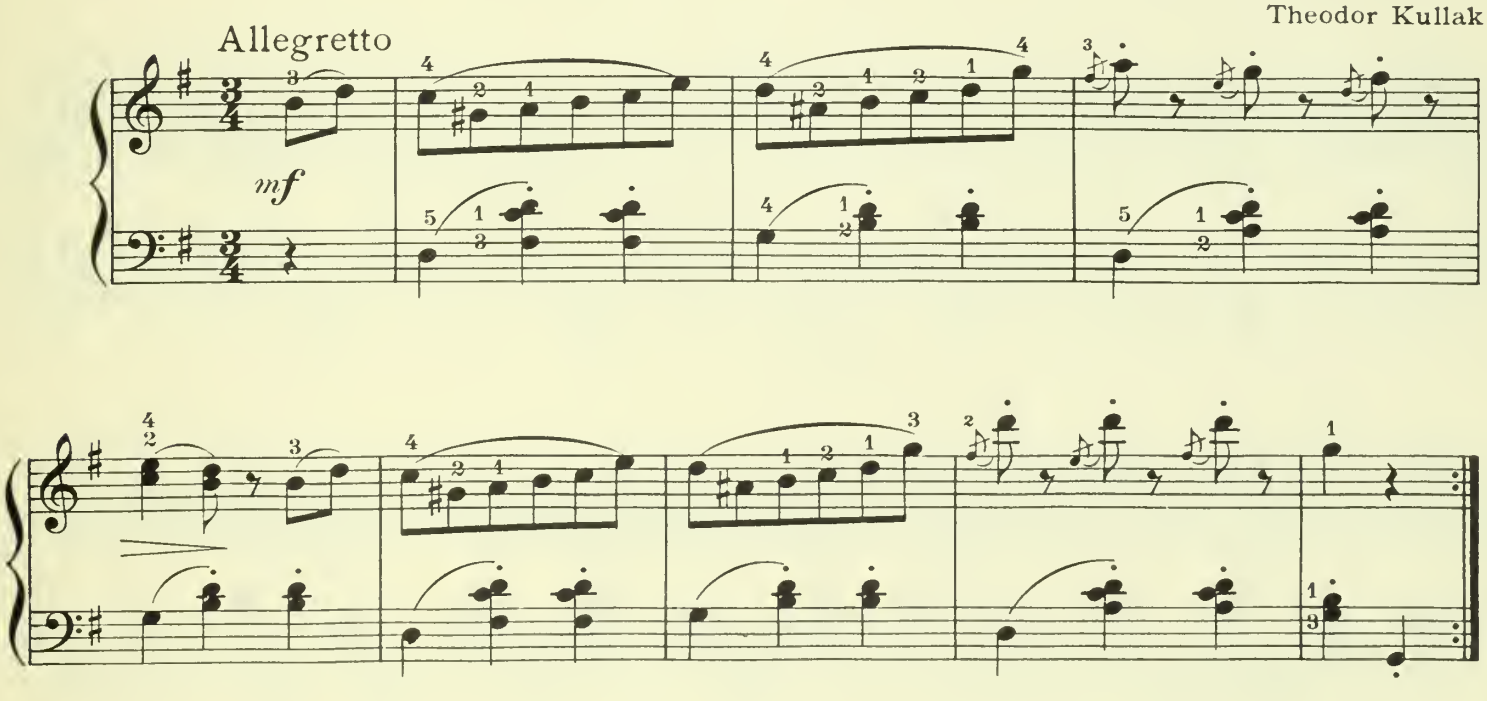
A *suite* was formerly a collection of short dances, usually written in one key, or in related keys – as G Major and G Minor. These old dance-forms included the Minuet, the Gavotte, the Gigue, and various others. Many of these suites were written by the famous classical writers, including Johann Sebastian Bach and Georg Friedrich Händel.

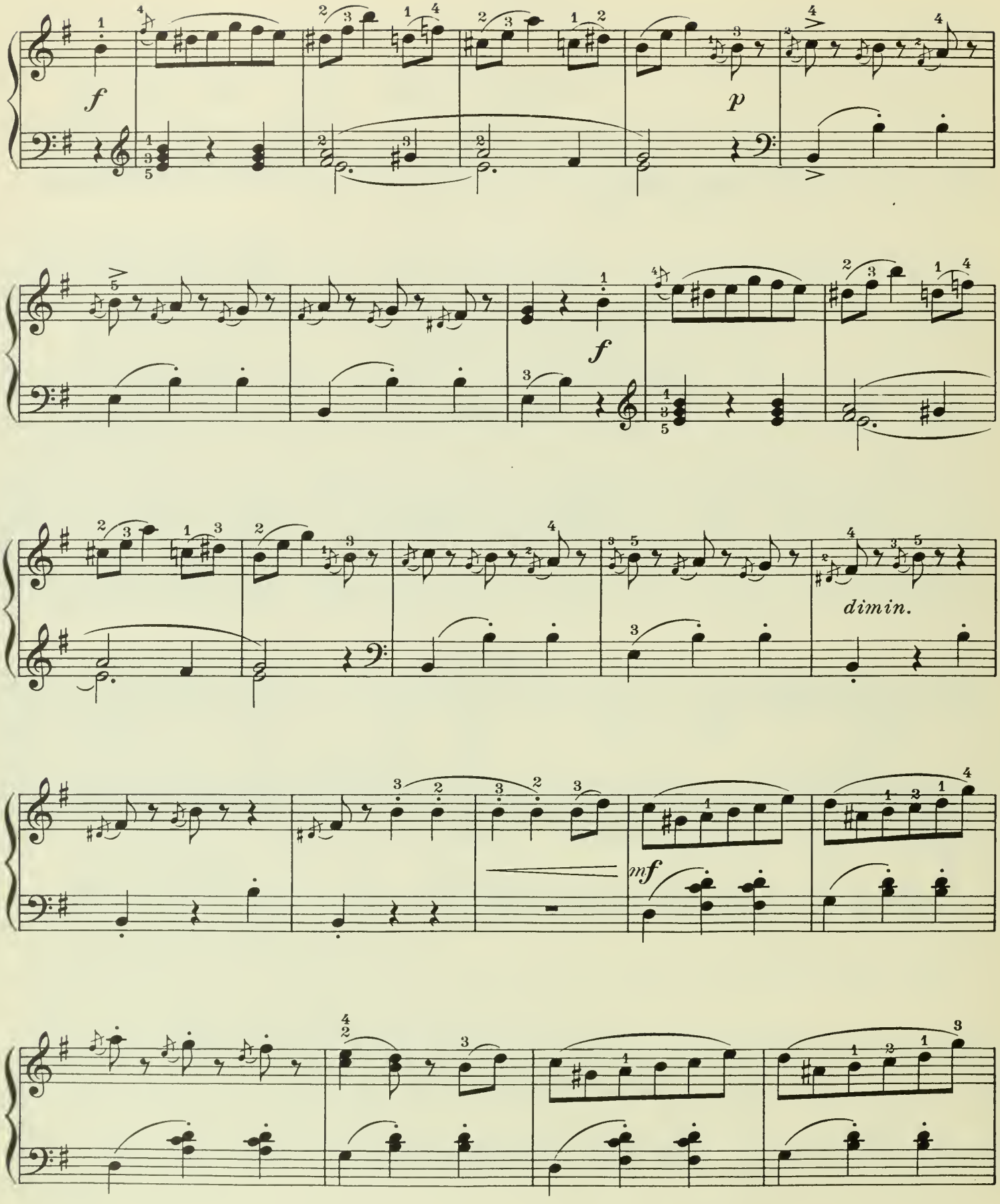
Many later and larger compositions, rhythmic in form, but 'idealized' – such as the Chopin Valses – owe their rhythmic form, at least in part, to the old folk-dances.

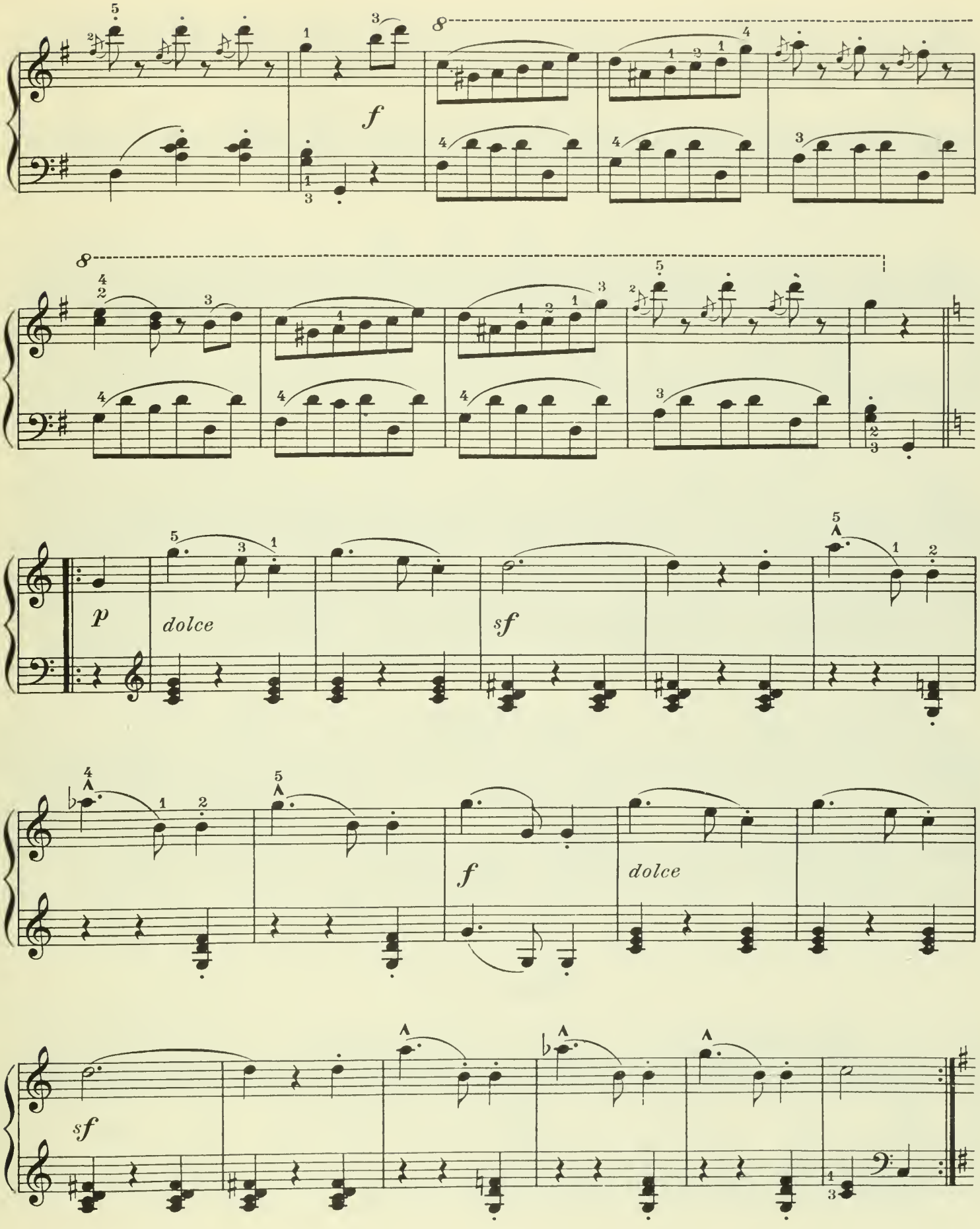
Valsette

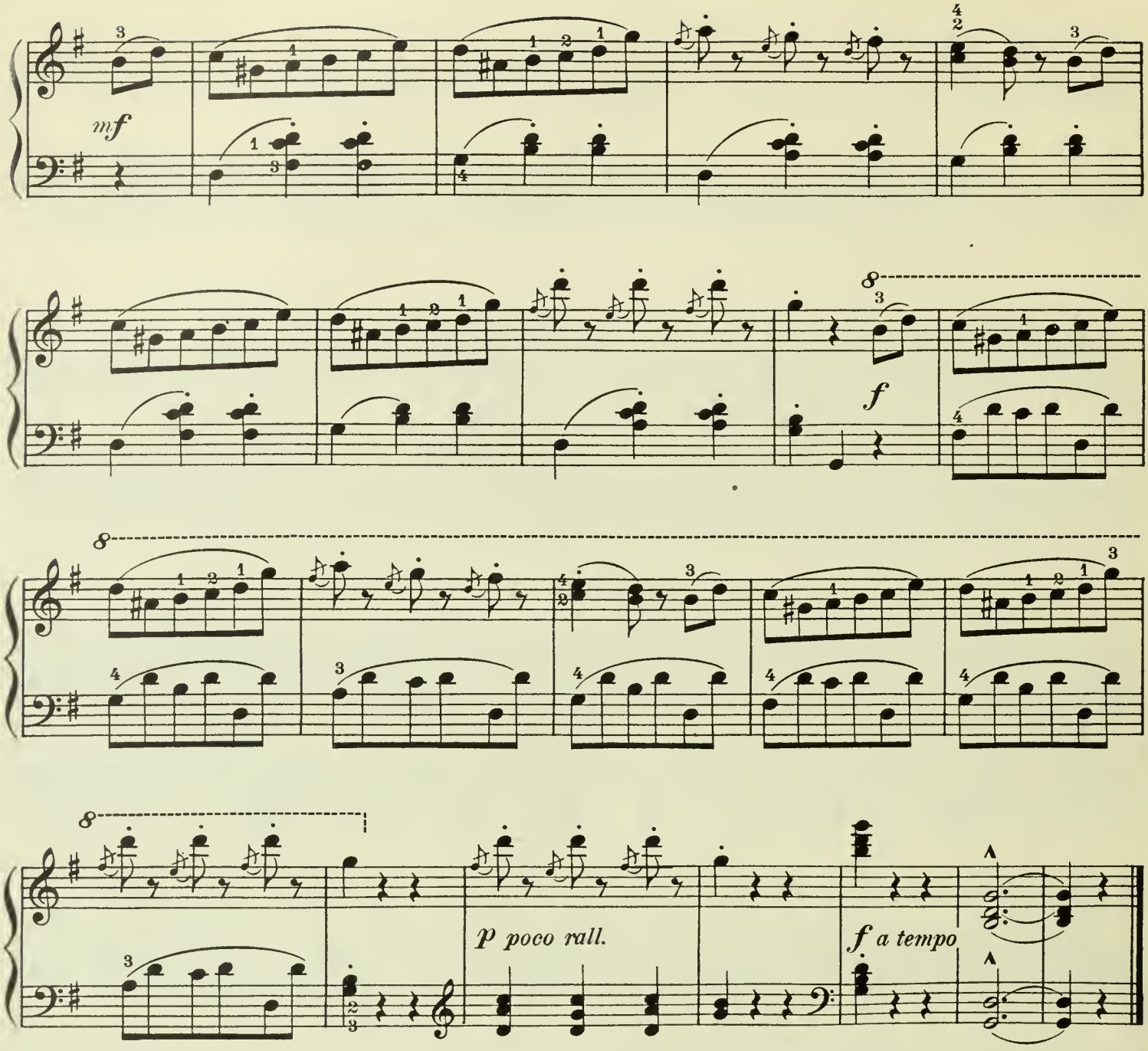
A Valsette is a little valse.

Theodor Kullak



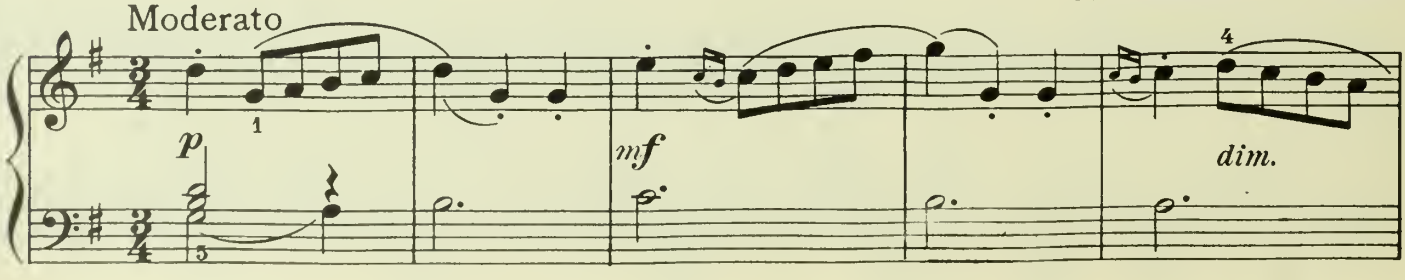

f
p
f
dimin.
mf

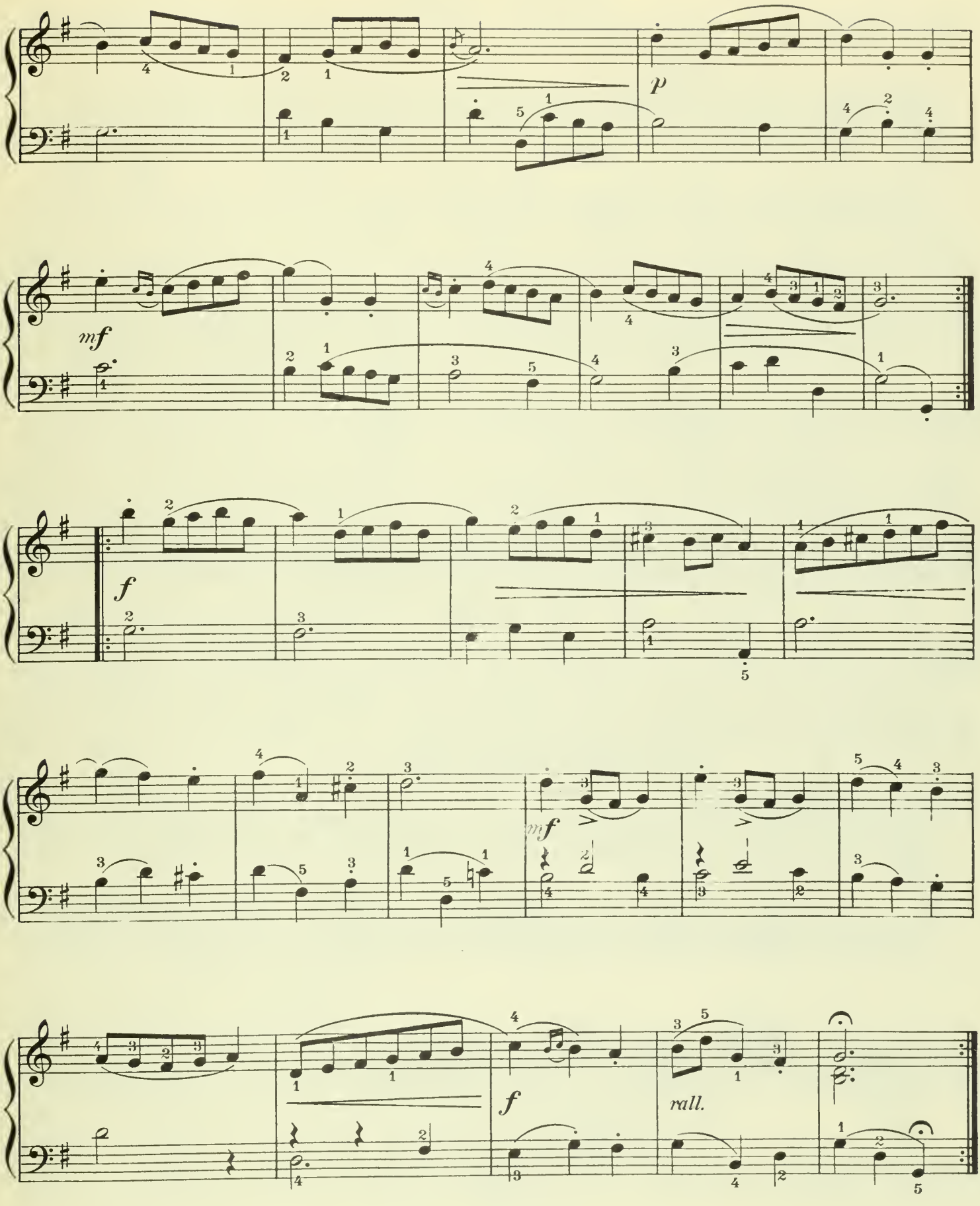

f
p
dolce
sf
f
dolce
sf



Minuet in G

Johann Sebastian Bach

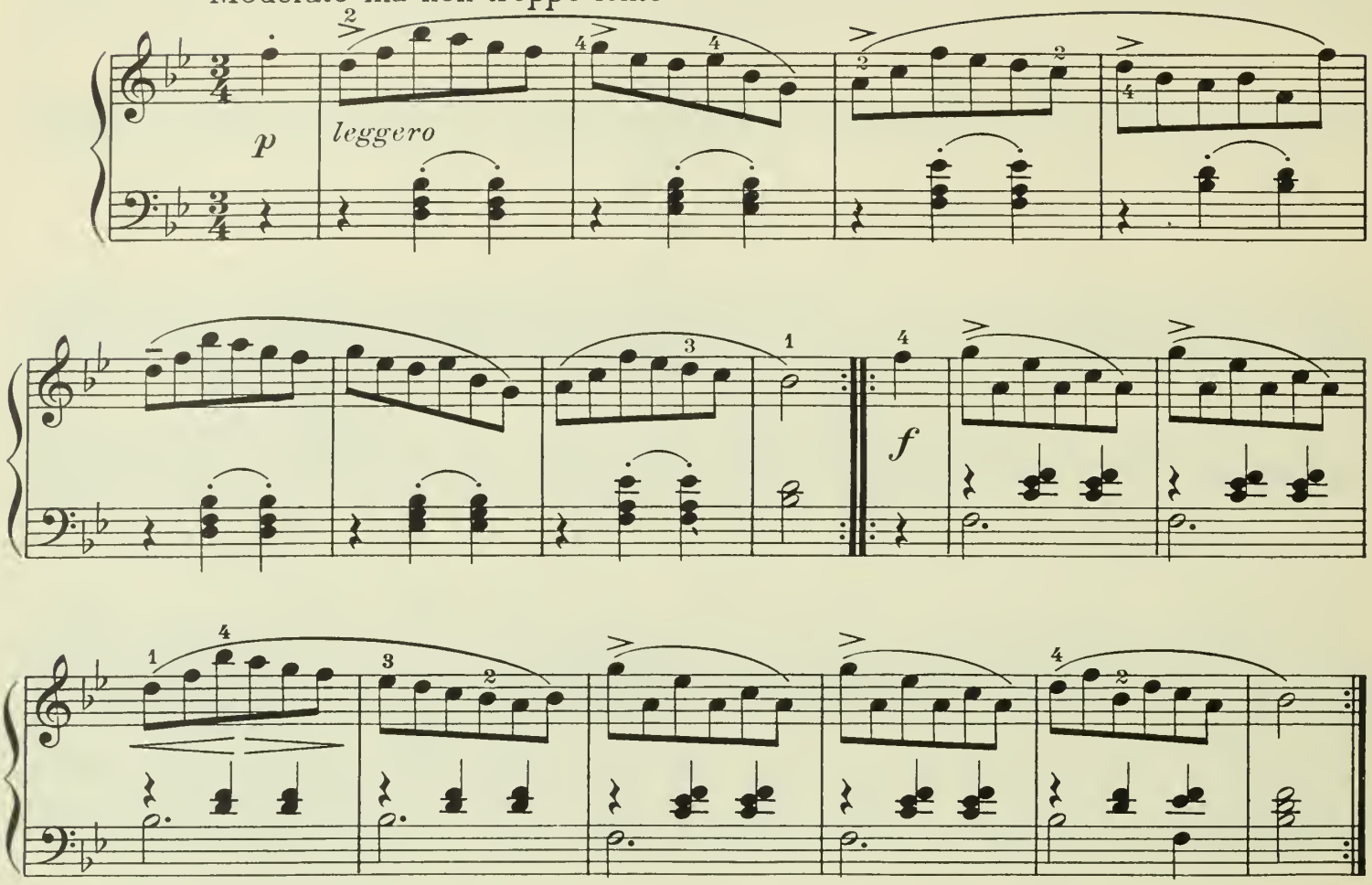



p
mf
f
mf
f
rall.

Country Dance

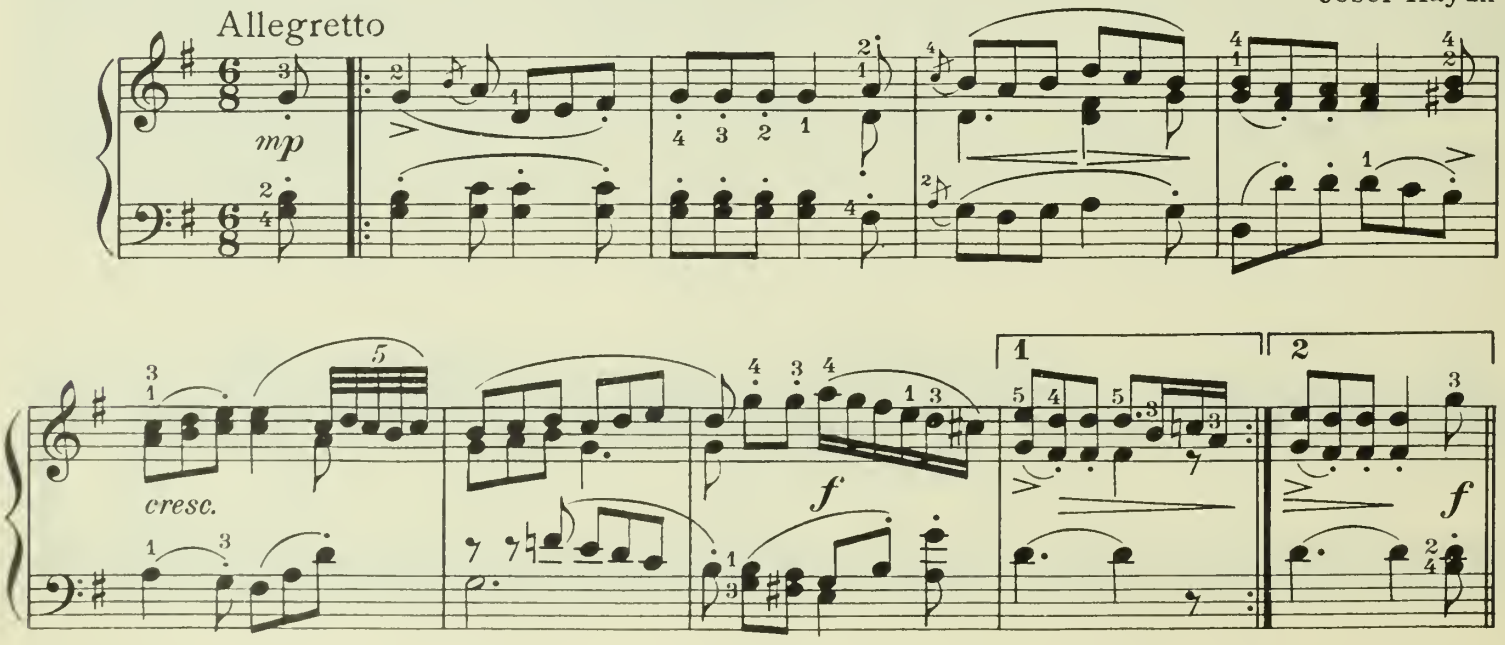
Moderato ma non troppo lento

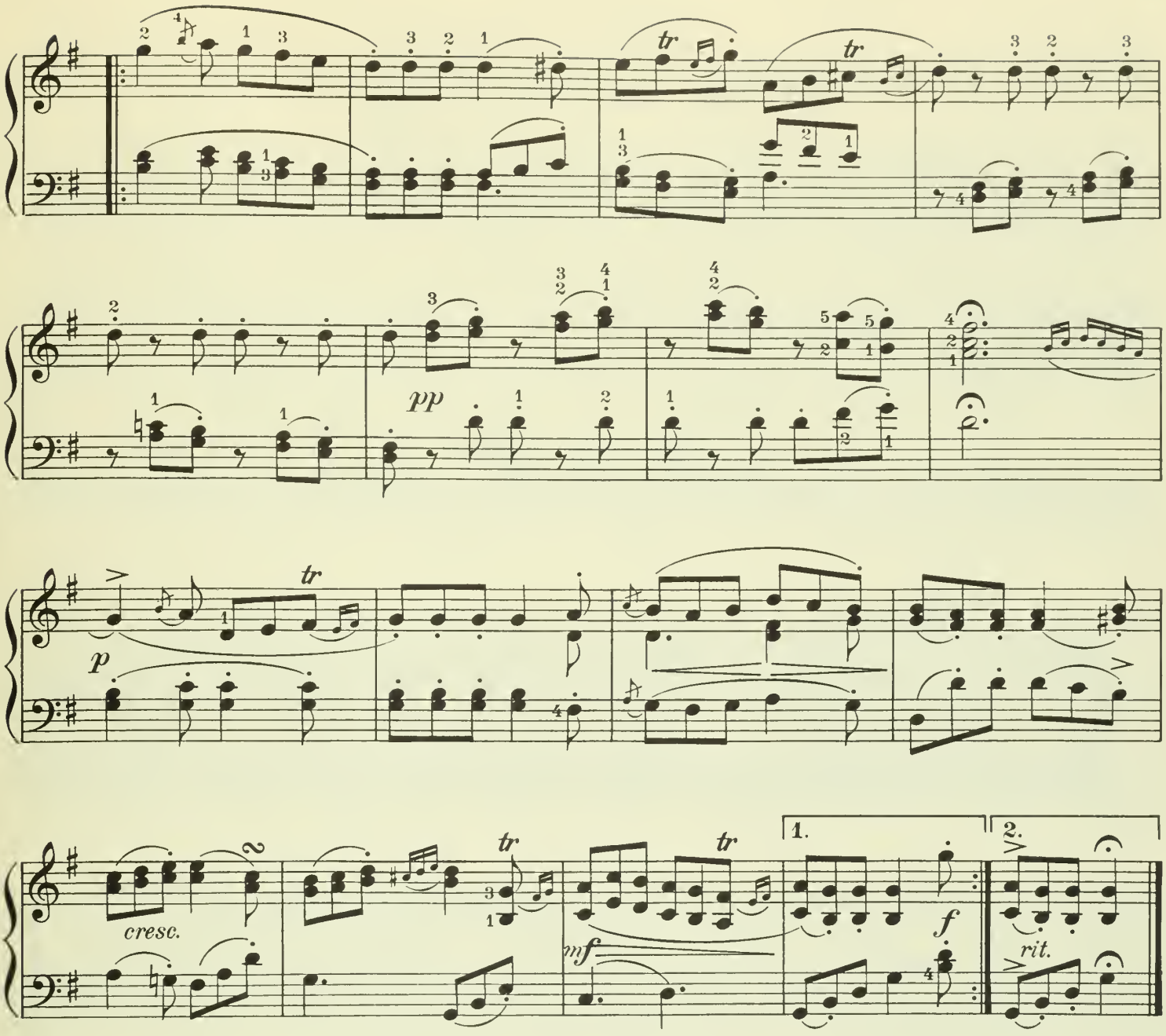
Franz Schubert



Allegretto from Sonata in G

Josef Haydn





Ten **Musical Terms** to learn, and their meaning:

A *suite* is a set or series of connected dance-forms. (In its original meaning.)

Dolce means to play softly, gently.

Poco means 'little,' 'somewhat.'

Legato means to play in a connected manner.

tr is an abbreviation for 'trill,' meaning a succession of alternating notes, as, c d, c d, *etc.*

Diminuendo means to grow softer, gradually.

Rhythm is a continued succession of accents arranged in regular order.

Rallentando means, like *ritardando,* a gradual decrease in speed.

A *tie* (⁀) is a sign placed between two notes on the same degree of the staff, indicating that the second is not to be struck again.

p is the abbreviation for *piano*, meaning 'play softly.'

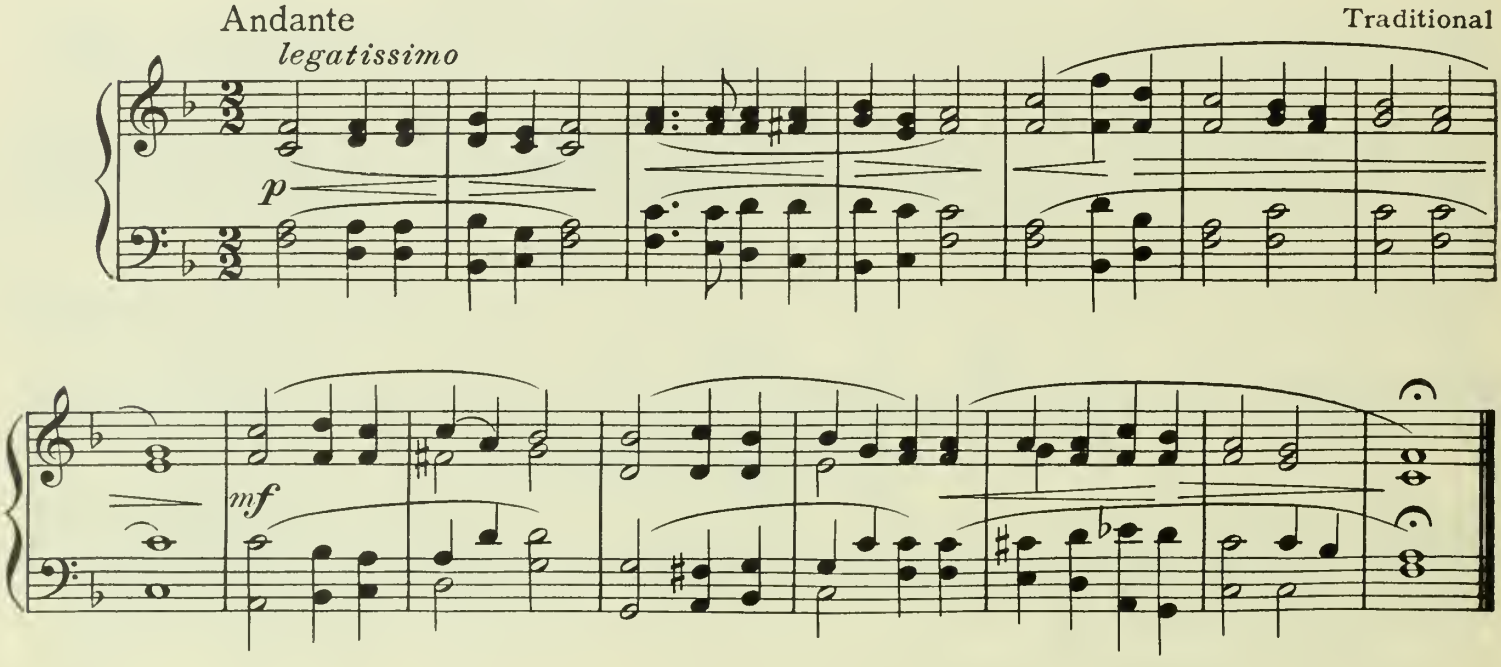
LESSON VI

Octave- and Chord-Playing

For technical preparation, the student may play all scales in *staccato* octaves, if desired, and with loose wrist. Many simple patterns, which may be played from memory and transposed through all keys, are easily suggested, and very valuable. (For ten examples of octave patterns and their development, see pages **42** to **47**, inclusive, in "Essentials of Piano Technic.") A gradual development of octave technic and the endurance which must accompany it, may be gained by practice from any of the many fine collections of octave studies, including "Six Octave Studies" by Czerny, and studies by Kullak, and F. A. Williams. Preliminary studies in broken-chord playing may include Studies **11** and **12** in Czerny, Opus 299.

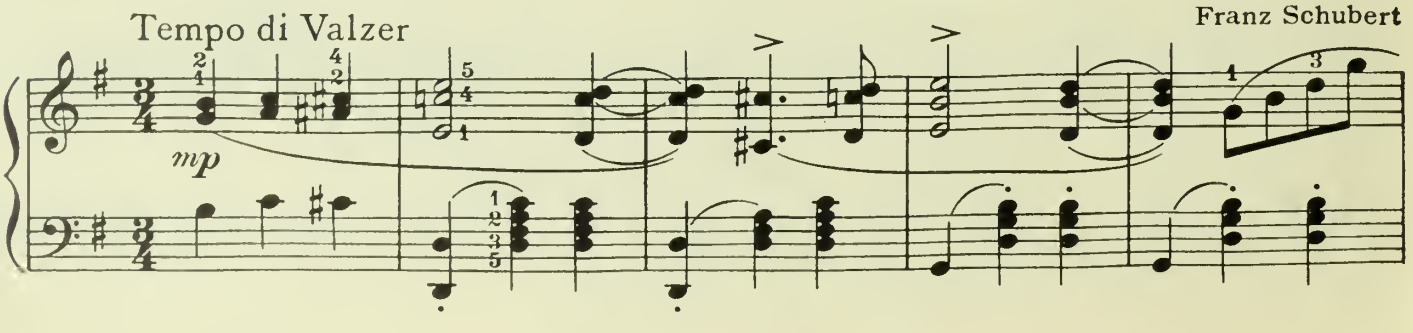
Crusaders' Hymn

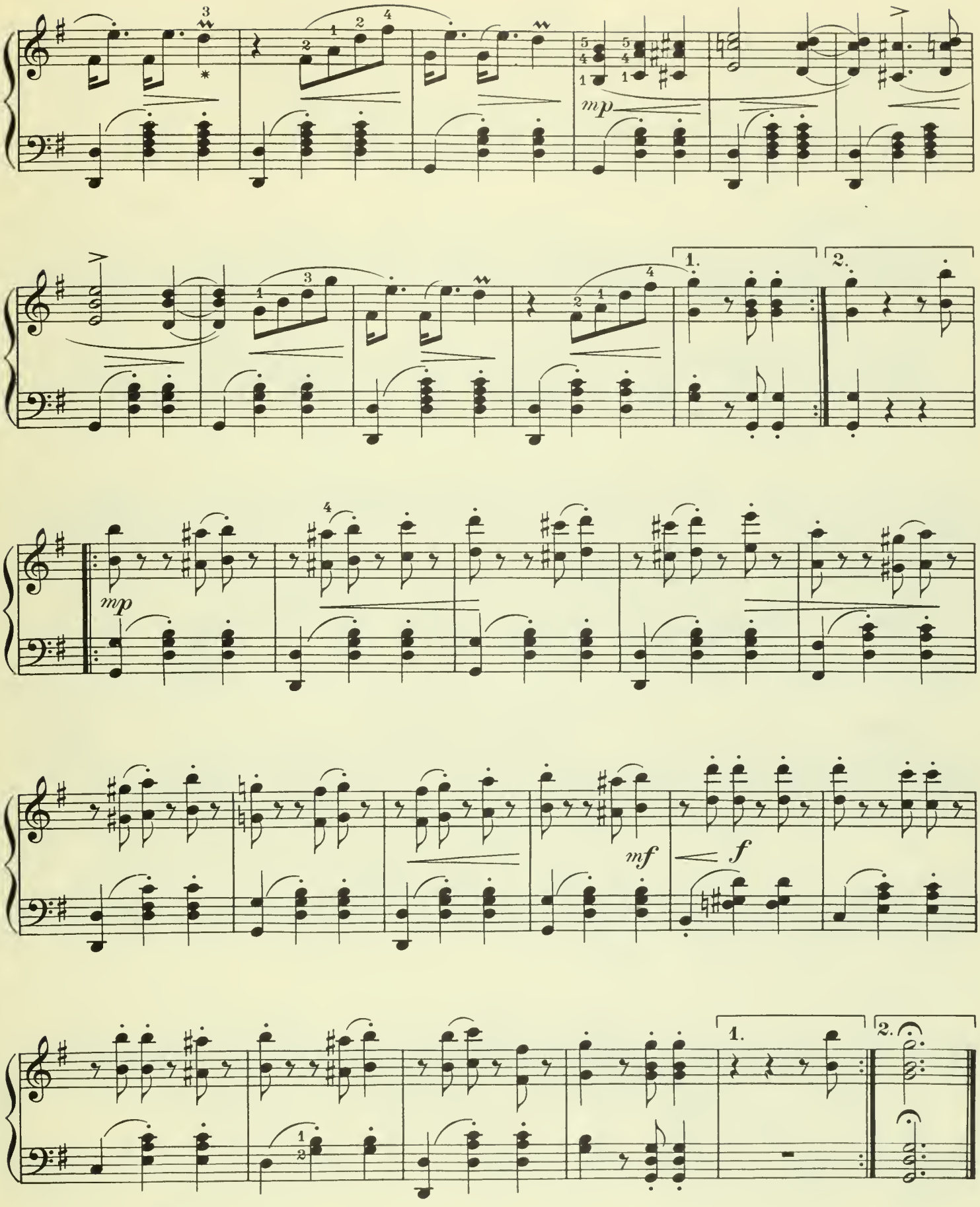
This song, said to have been sung during the Crusades, many hundreds of years ago, is an example of *legato* chords and octaves.



Two Valses

In these Valses, there are many instances of slurred octaves, and phrasing.



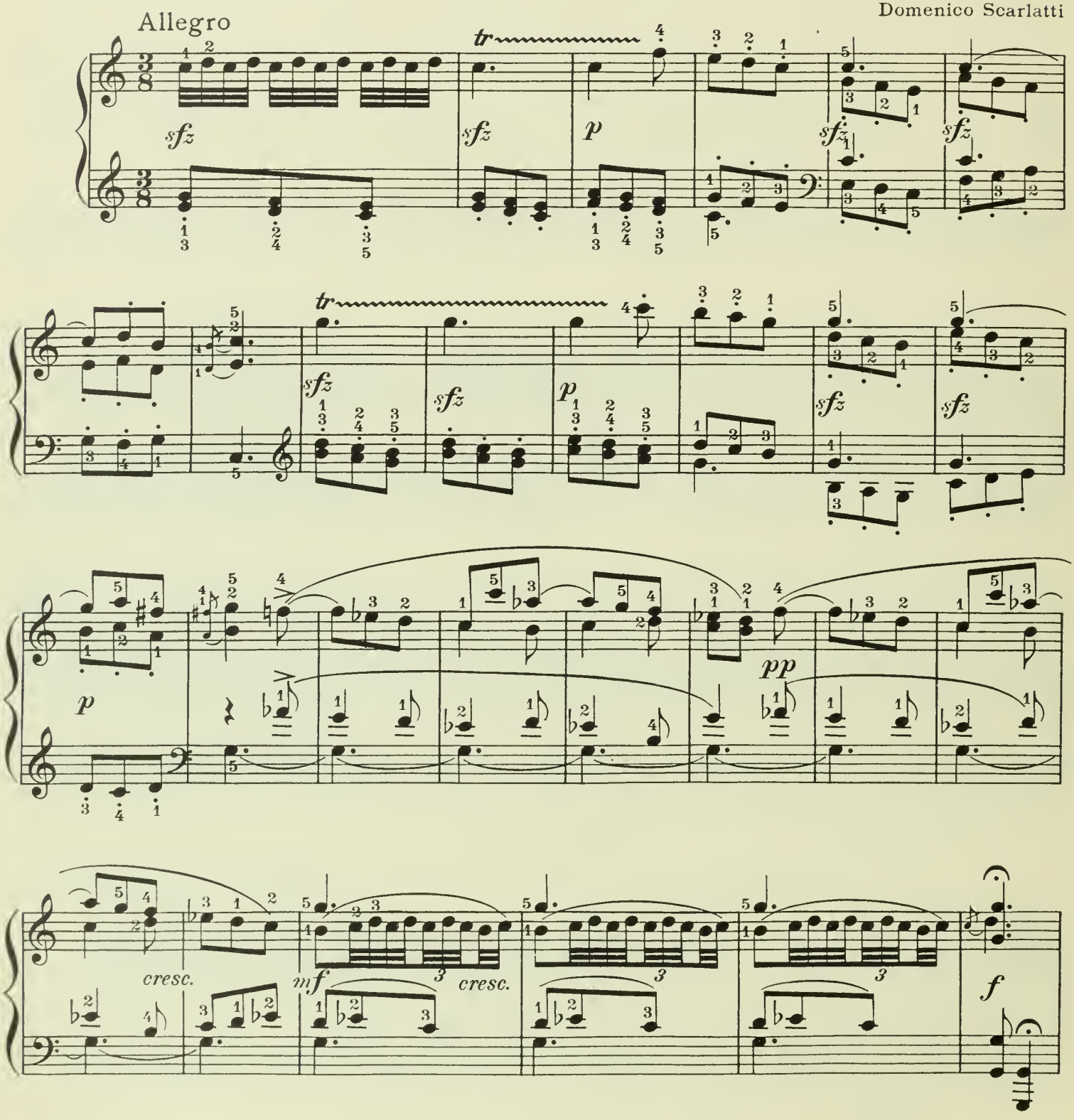


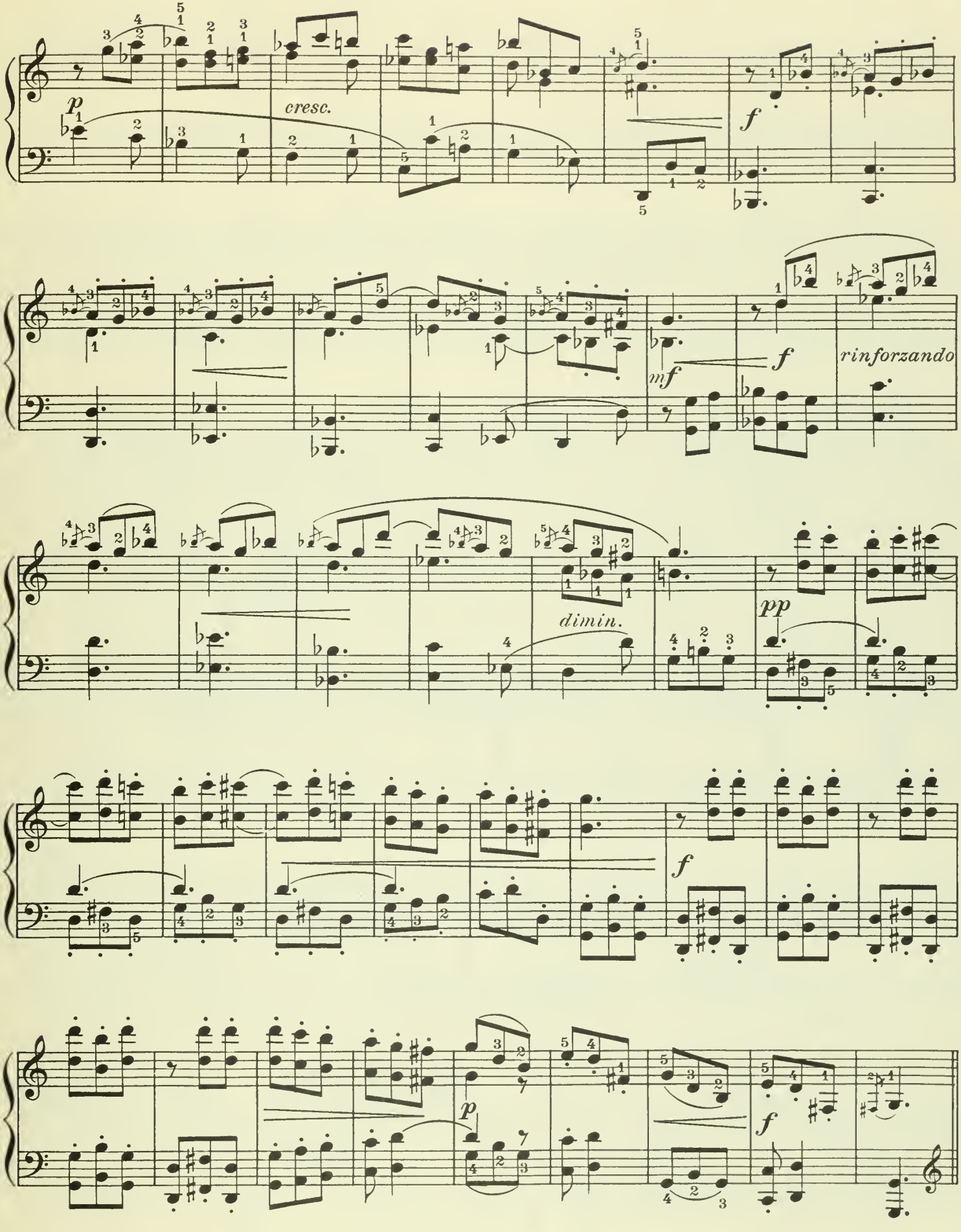
* Play thus:

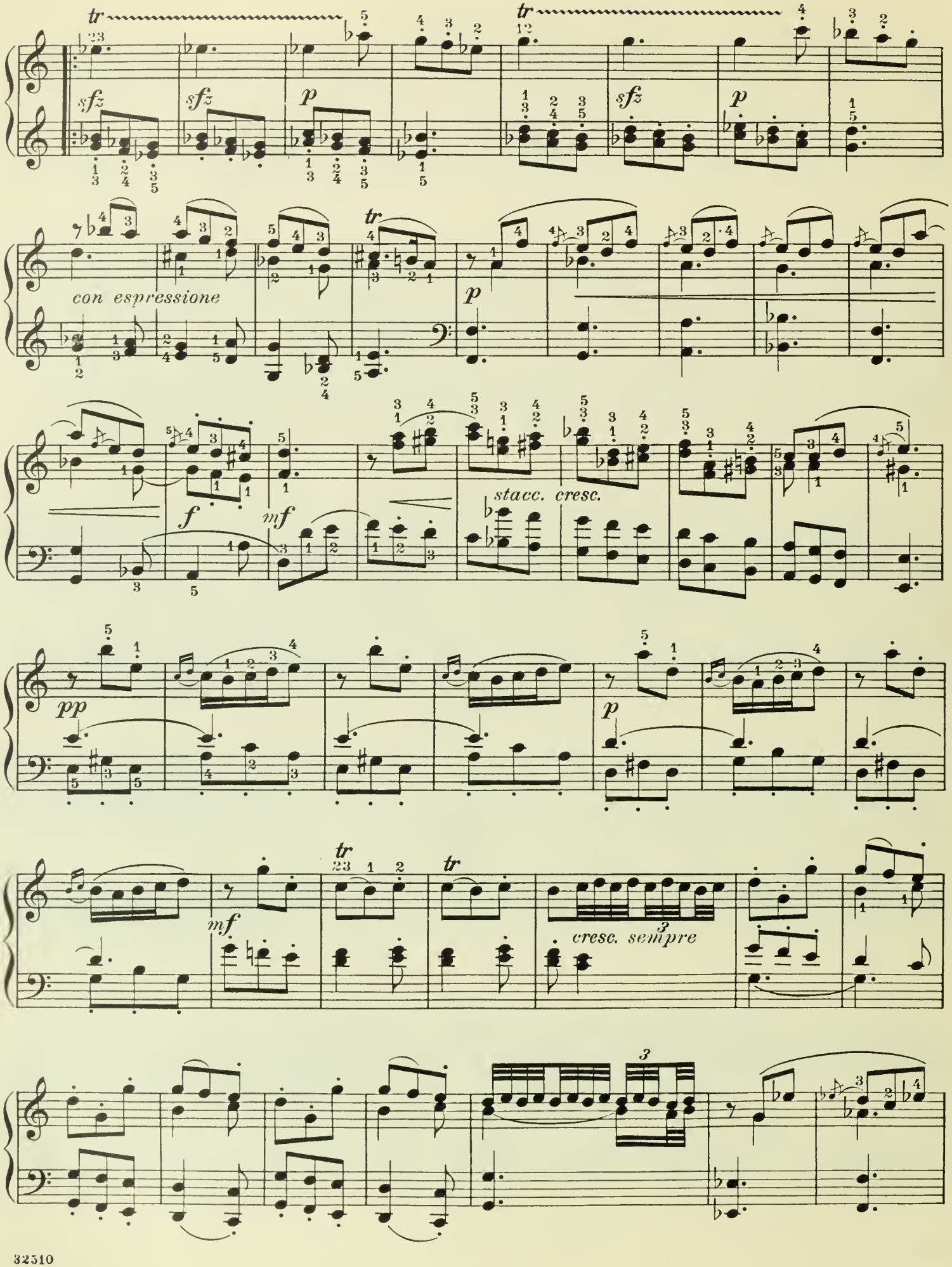
Sonata in C

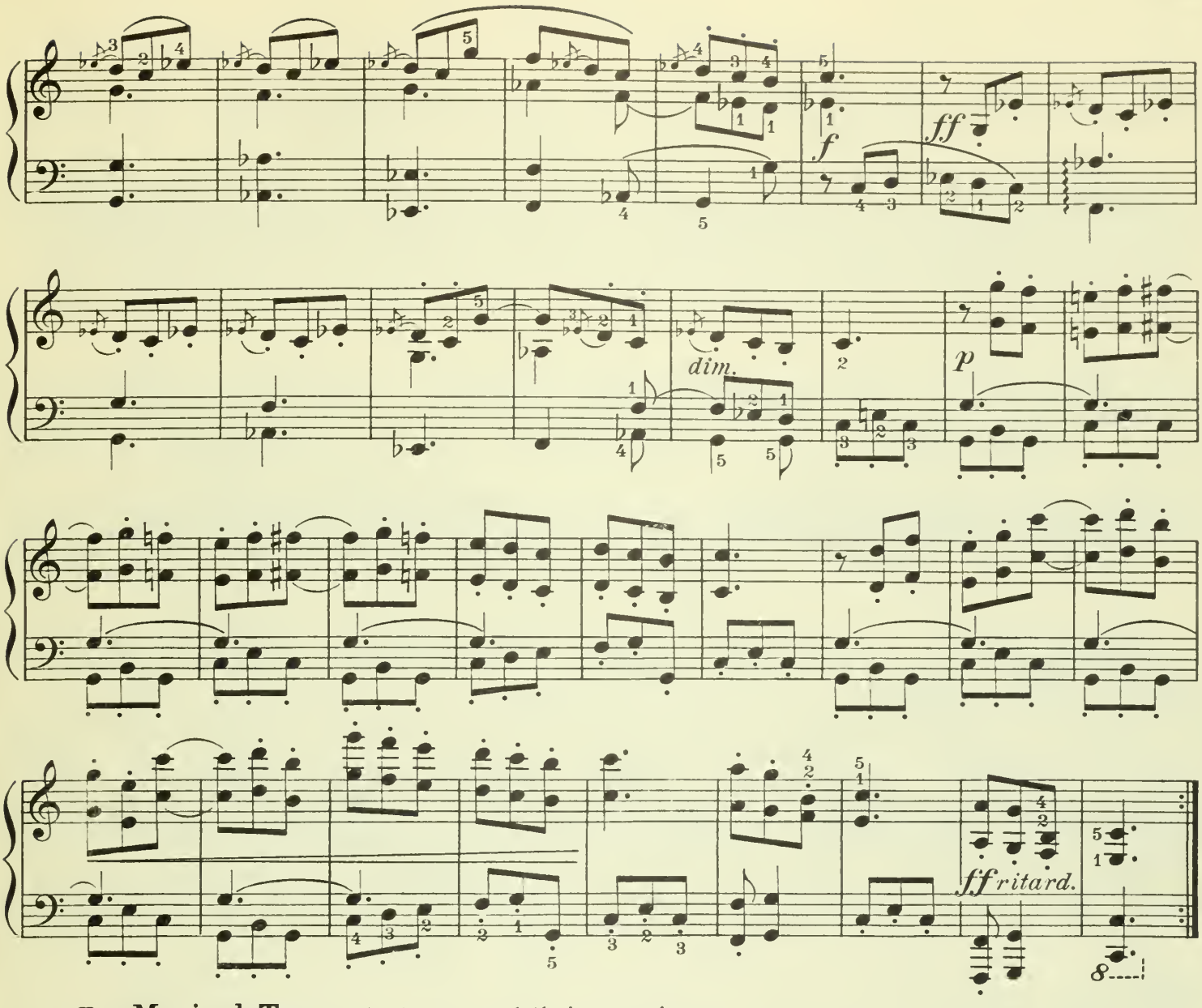
This quaint little sonata, written in Italy nearly **200** years ago, uses, in many beautiful ways, extended trills, dainty staccato chords and octaves, as well as a gentle accent, throughout. Try to imagine how it must have sounded when played on the harpsichord.

Domenico Scarlatti




p
cresc.
f
mf
f
rinforzando
dimin.
pp
f
p
f


tr
sfz
sfz
p
tr
sfz
p
con espressione
tr
p
f
mf
stacc. cresc.
pp
p
mf
tr
tr
cresc. sempre
3
3



Ten **Musical Terms** to learn, and their meaning:

Legatissimo means to play in an overlapping manner, one key held down until the next one is struck.

Tempo di Valzer means 'in the time of a waltz.'

This sign (𝆔) is called an "inverted mordent." (See p. 35.)

Sonata – a name given early compositions, but, in the case of the Scarlatti Sonata, not to be confused with modern 'sonata-form.'

Sempre means 'always,' as *sempre legato,* smooth throughout.

Con espressione means to play 'with expression,' expressively.

Staccato, means to play in a disconnected, detached manner.

Octave, meaning the distance or interval between a note and the note of the same name either eight tones above or below it.

Chord, this meaning a combination of tones.

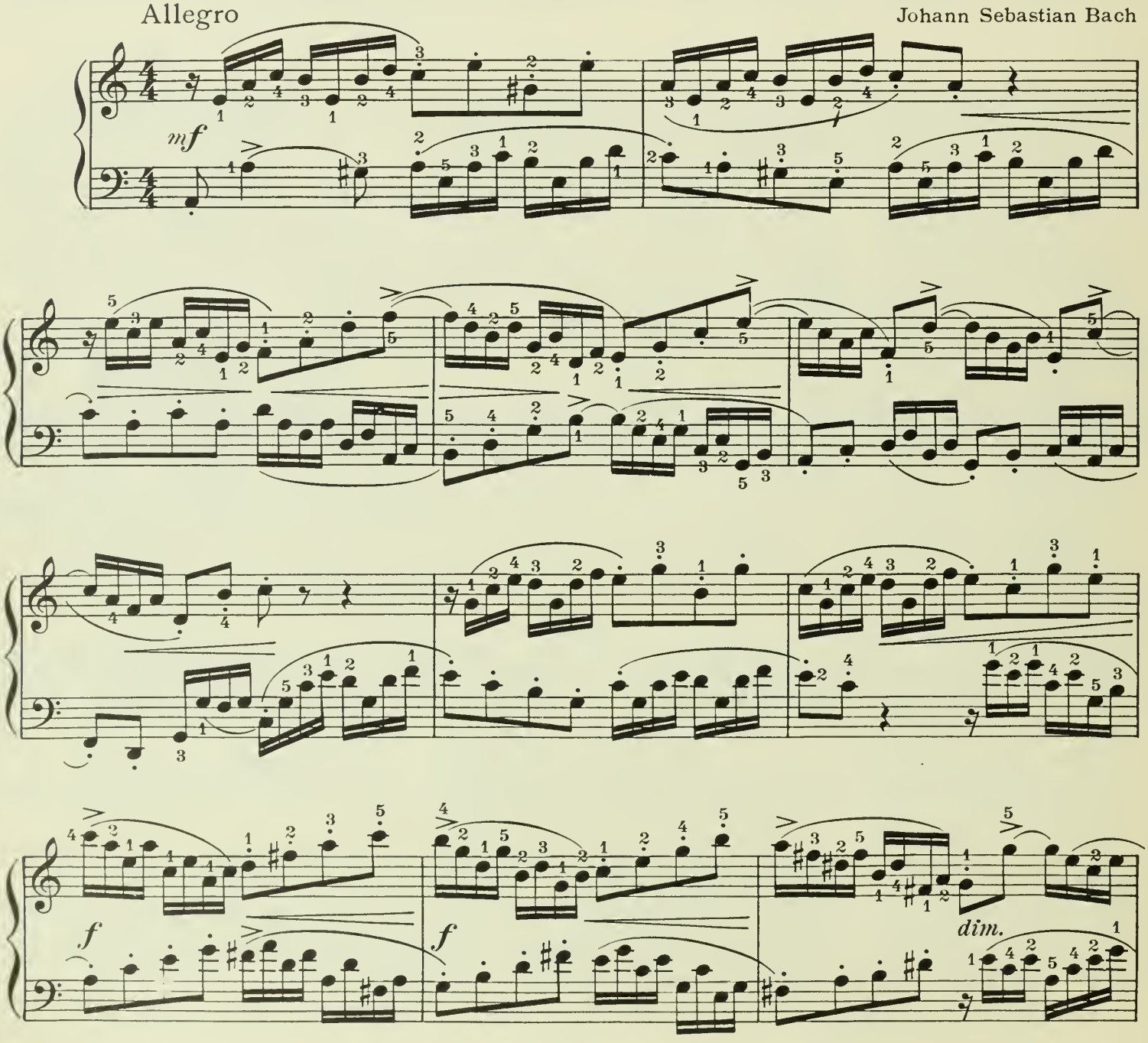
A *phrase* is a part of a musical sentence. Therefore, *to phrase* is to give such emphasis, and so divide a piece of music, as to bring out, most clearly, its meaning.

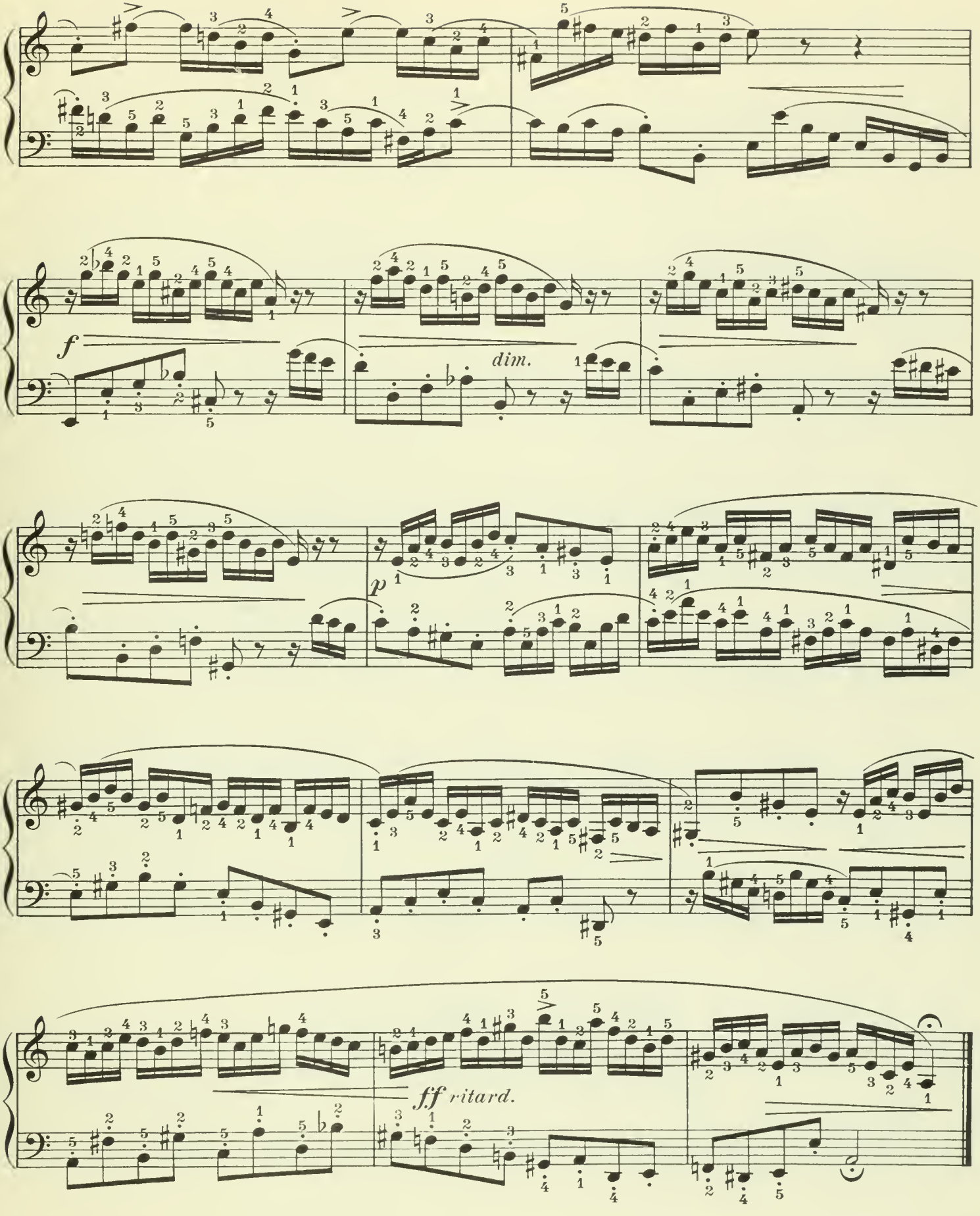
LESSON VII

Contrasting Touch and Independence

The first piece of music given in this Lesson is one of the fifteen Two-Part Inventions written by Johann Sebastian Bach. In this, the pianist is called upon to give constant attention to contrasting touch, for in a great many of the measures one hand plays *staccato*, while the other hand maintains a smooth, flowing *legato*. Each finger of each hand is kept very busy throughout the piece. These are some of the reasons why the practice of Bach results in so much independence, physically.

Invention in A Minor

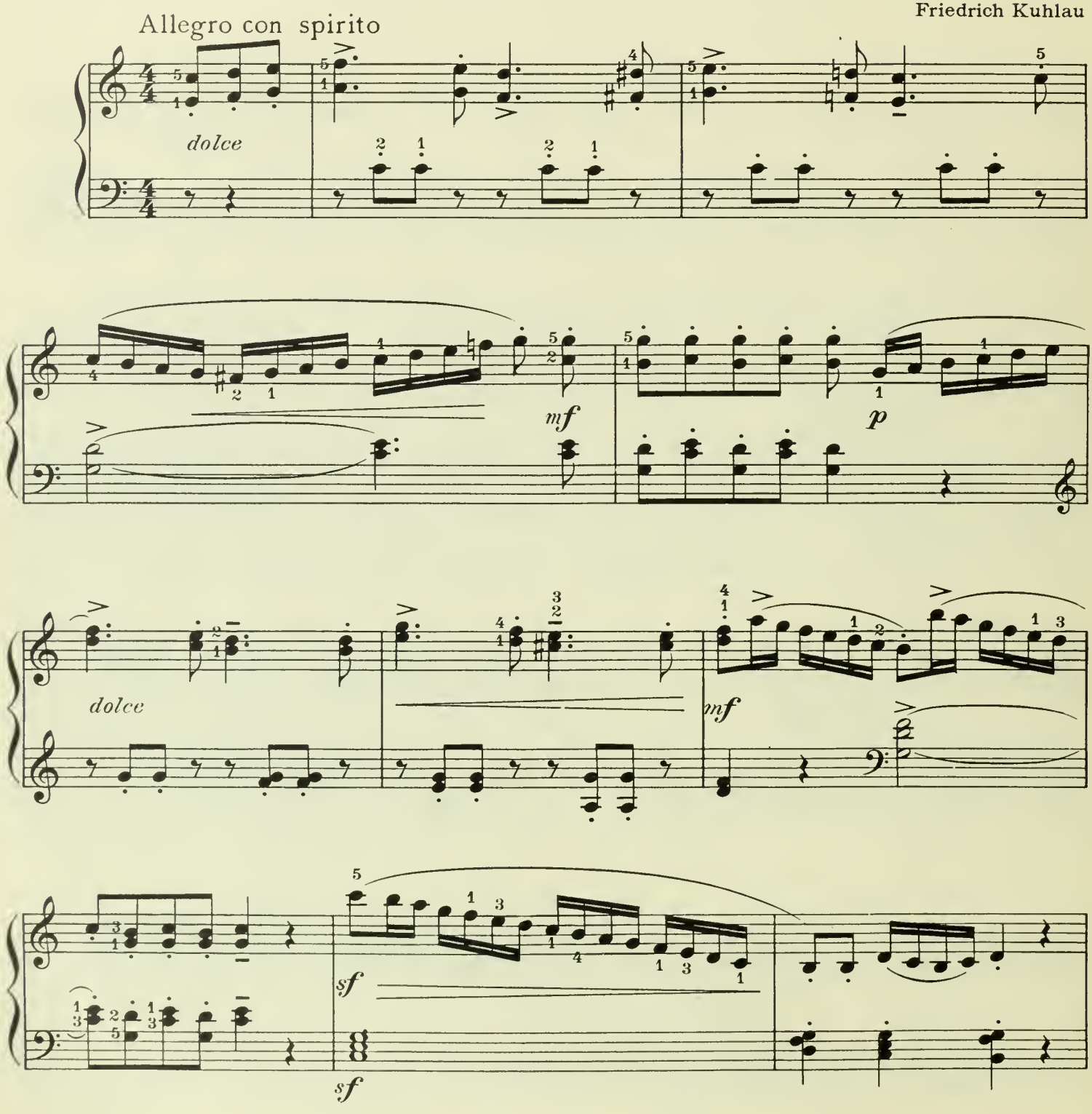


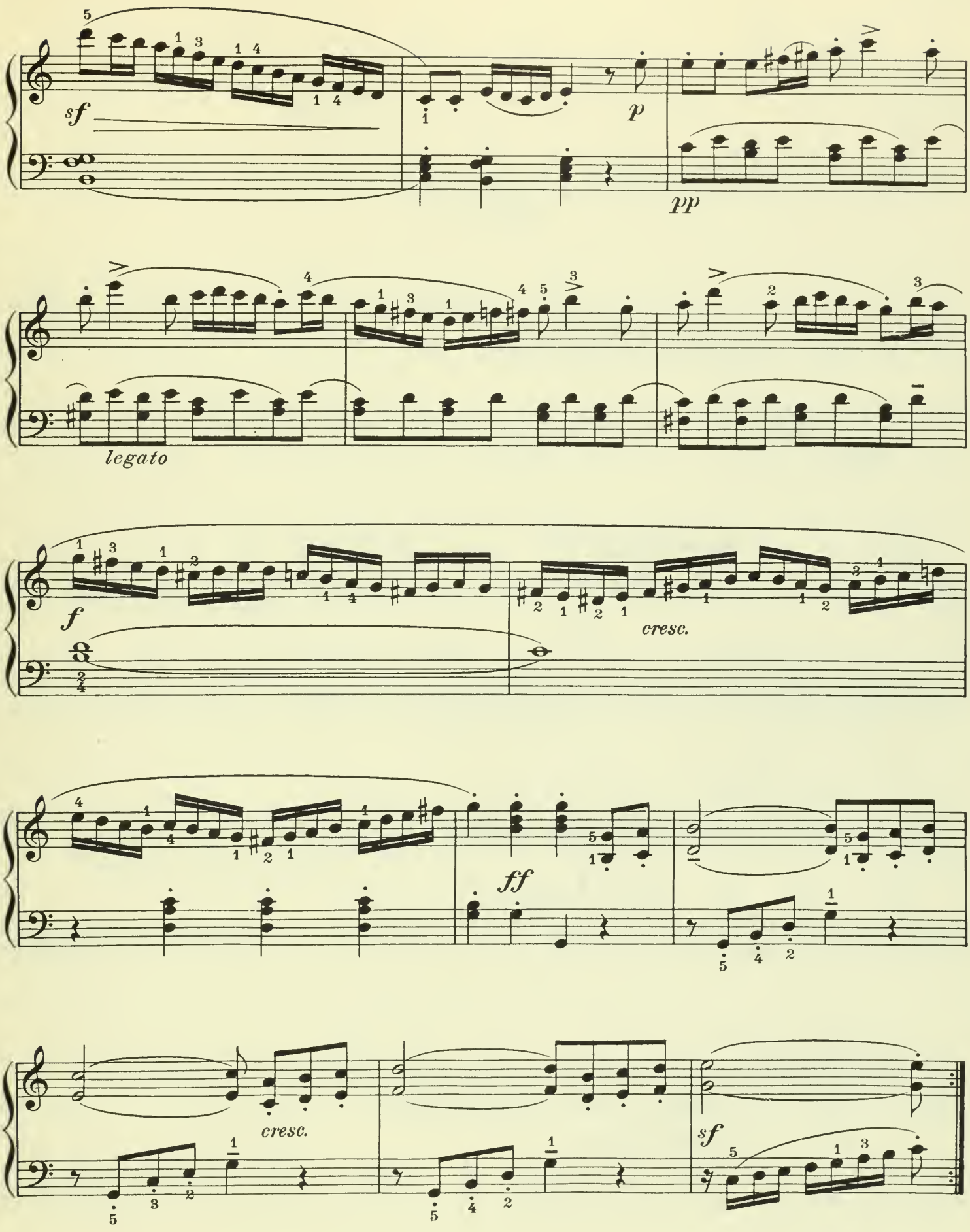

f
dim.
p
ff ritard.

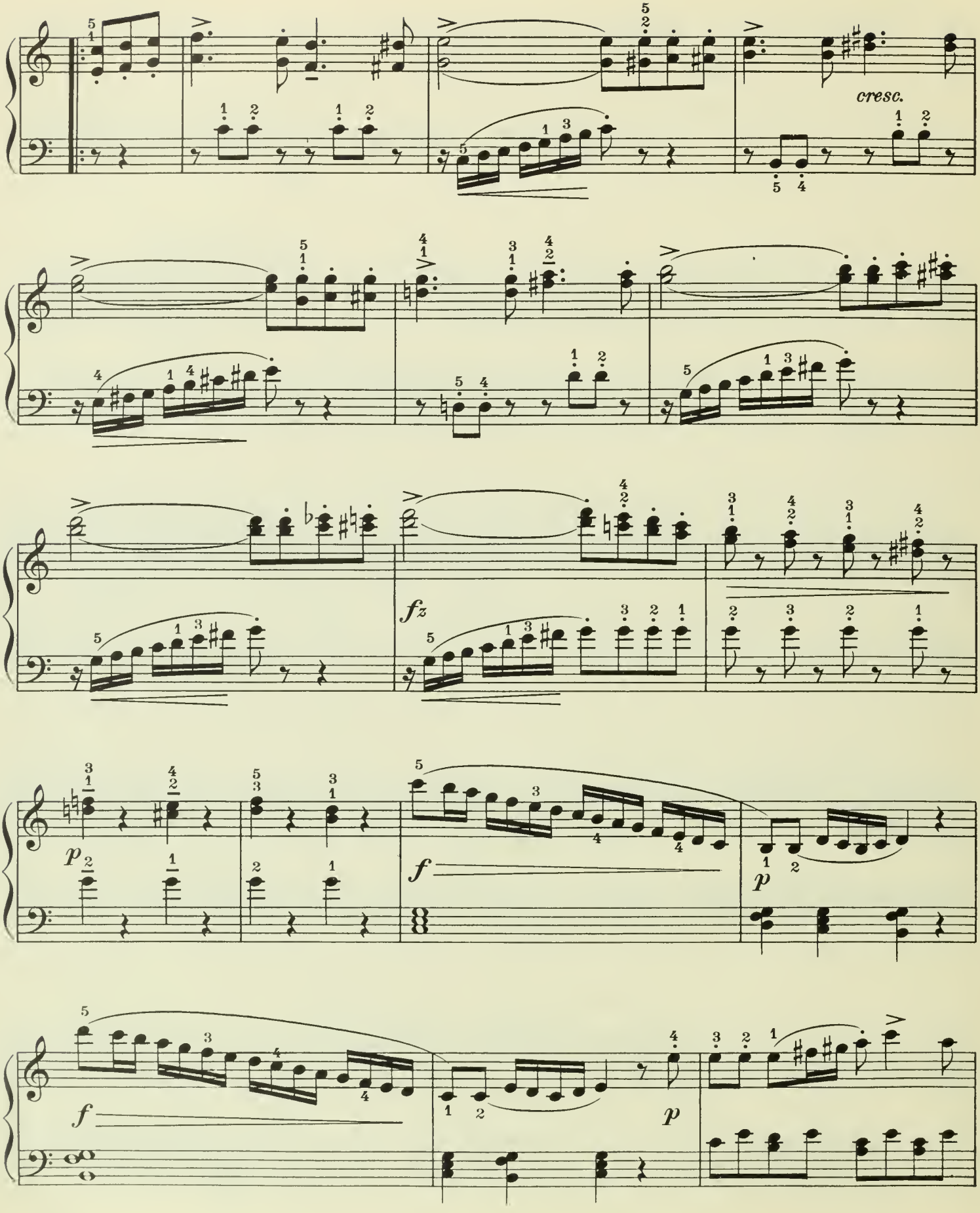
Allegro from Sonatina in C

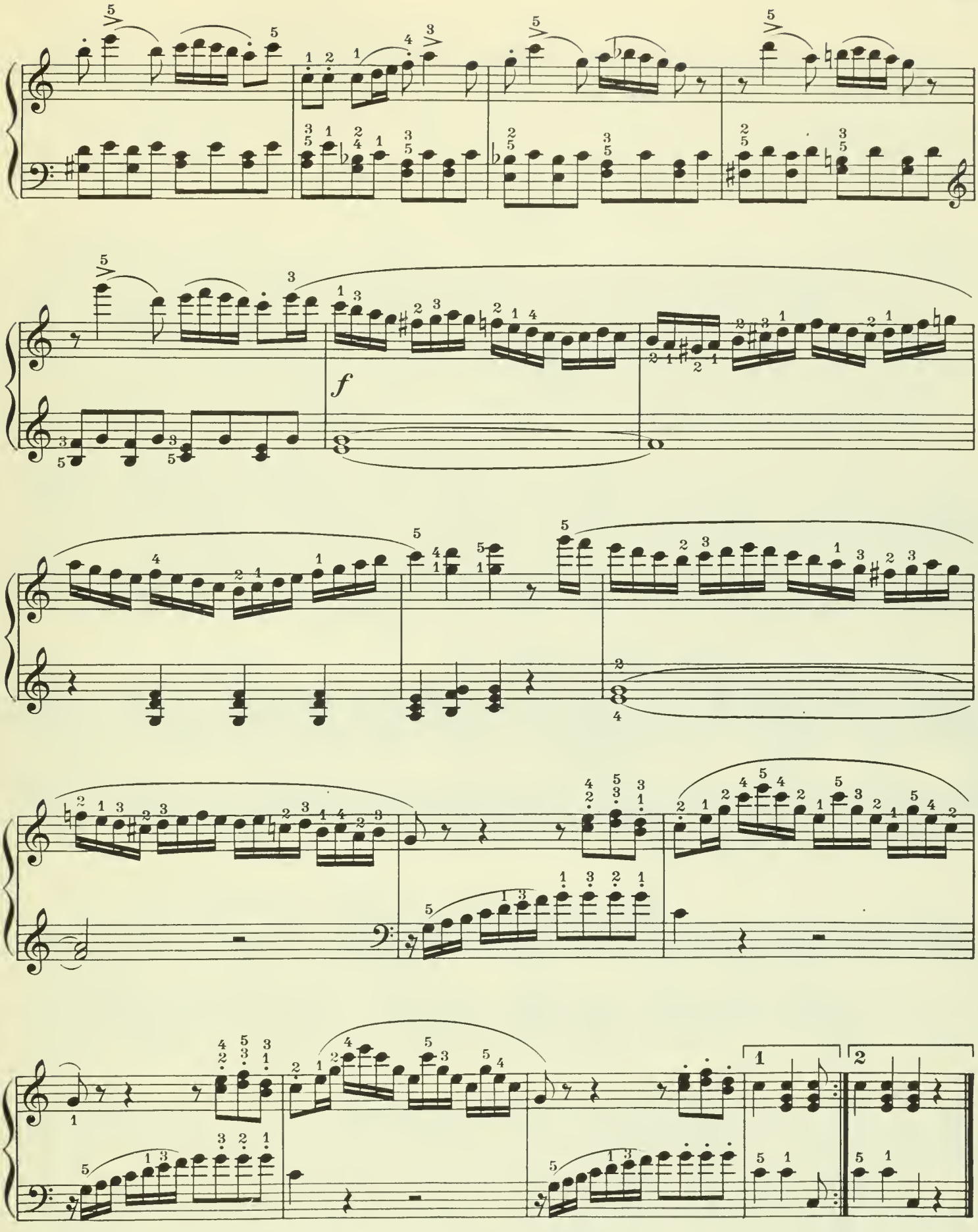
PUPIL: Be particularly careful to observe the fingering in all the running passages in this Allegro. Play the accompaniment notes or chords with delicacy.

Friedrich Kuhlau




sf
p
pp
legato
f
cresc.
ff
cresc.
sf


cresc.
fz
p
f
p
f
p

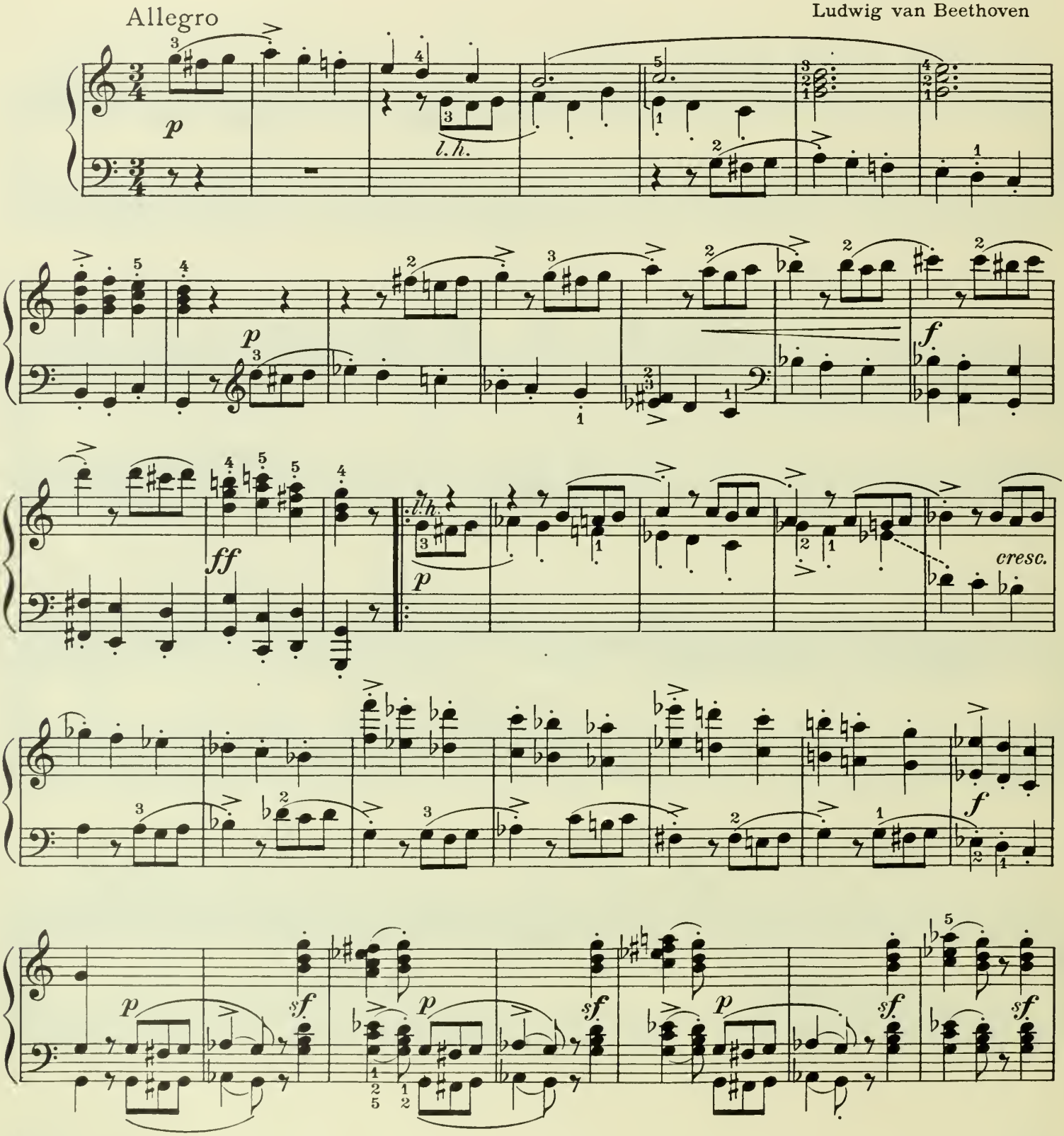

f
1
2

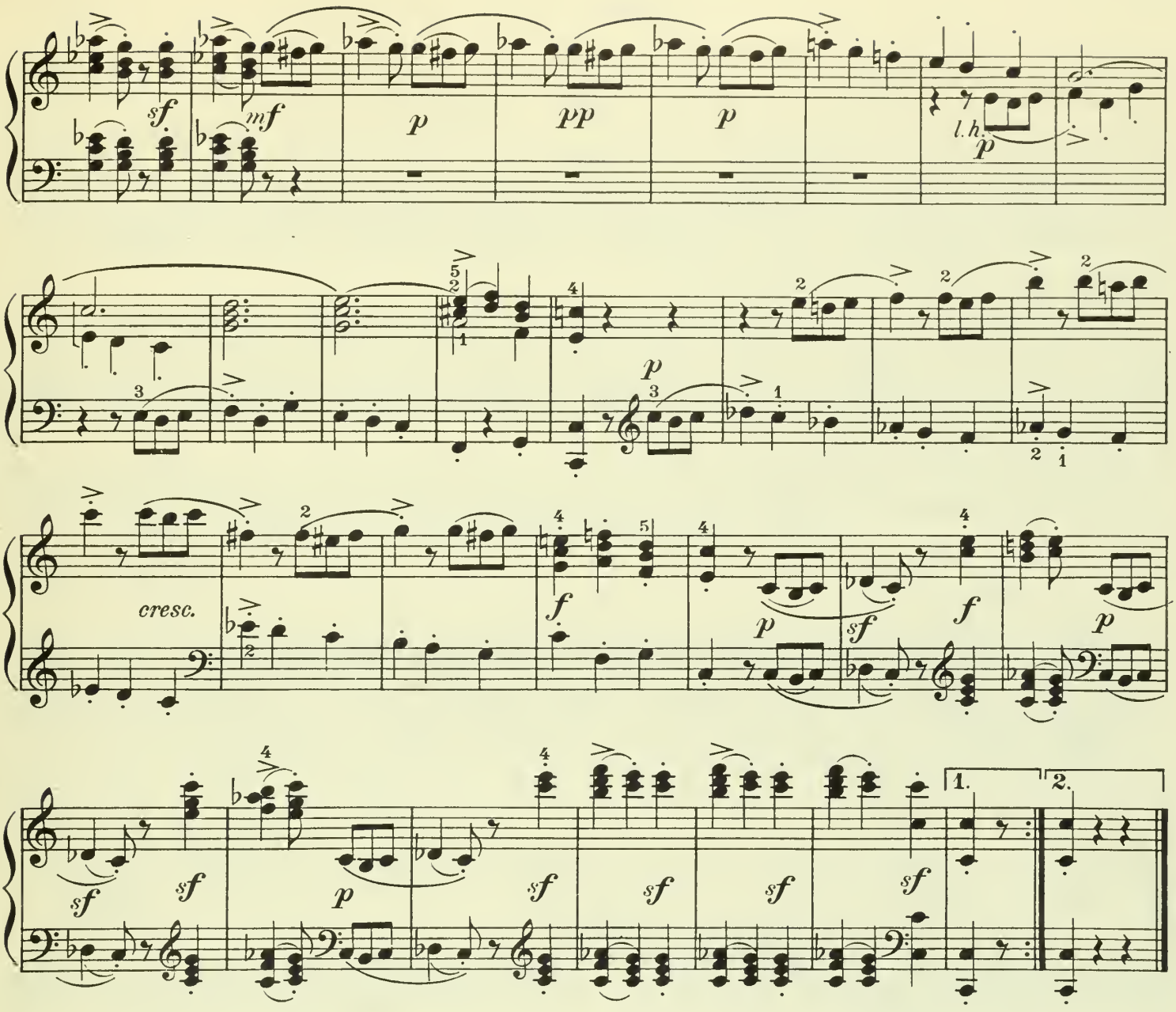
A Scherzo is a piece of music written in a playful, jesting manner.

In the Beethoven Scherzo which follows, the pupil will notice that it begins somewhat like a round, or canon, each part following the leading one. Observe, also, all the special accent-marks. Phrase as suggested.

Scherzo

From Sonata Op. 2, No. 3
Ludwig van Beethoven





Ten **Musical Terms** to learn, and their meaning:

Allegro is a word meaning to play quickly, lively.

Con spirito means to play with spirit.

Lento means to play slowly.

Decrescendo means to play softer and softer, gradually.

Scherzo is a jolly, playful composition.

Invention, a name given by Bach to a set of thirty pieces. Fifteen of these are called *two-part,* and have two parts, while the others are known as *three-part* inventions.

A *scale* is a succession of ascending or descending sounds.

This sign (–) over a note or chord means that that note or chord is to be given a gentle pressure or accent.

A sonatina is a little sonata.

Syncopation means the placement of accent in some other than its regular place.

LESSON VIII

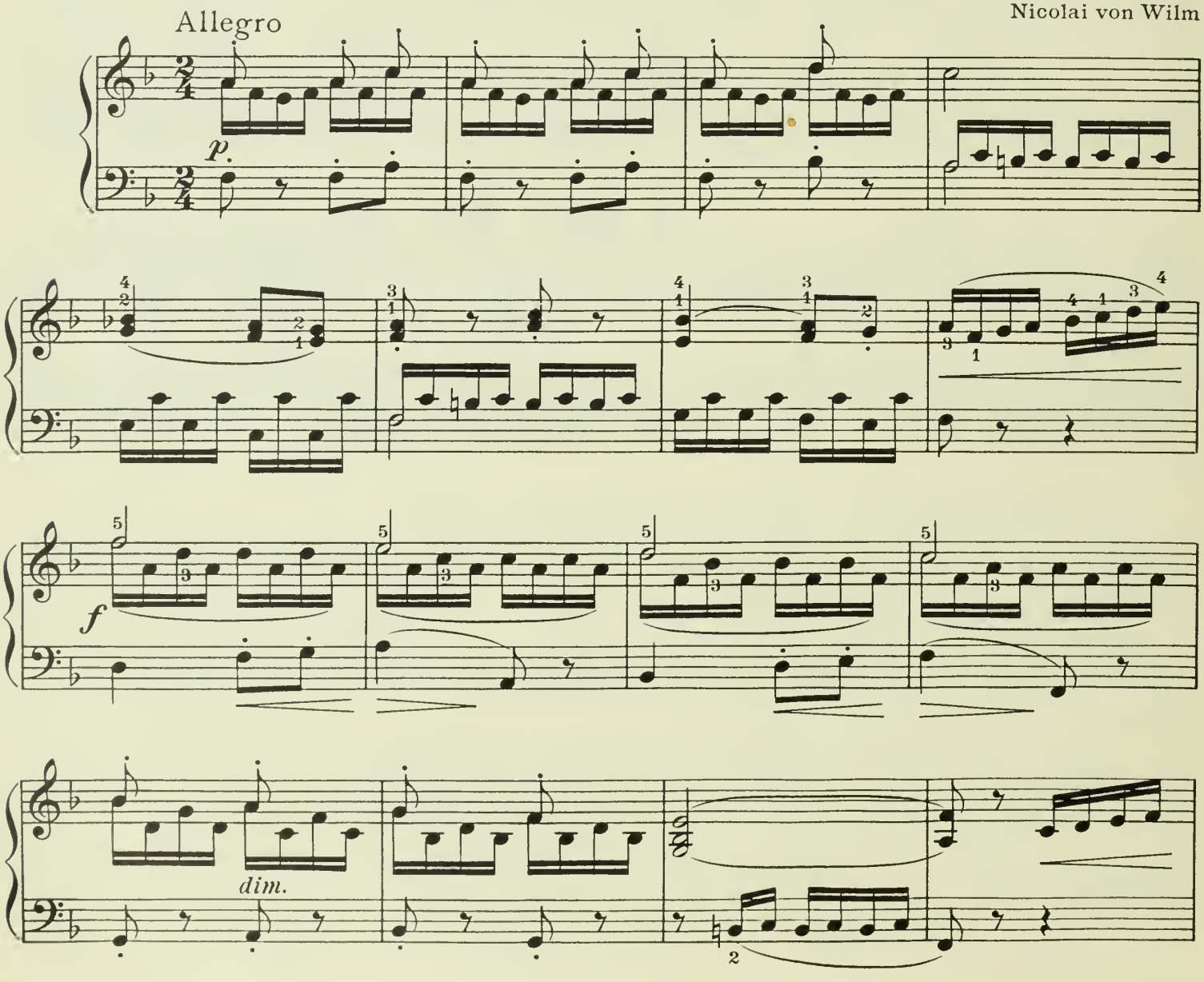
Delicacy in Piano-Playing

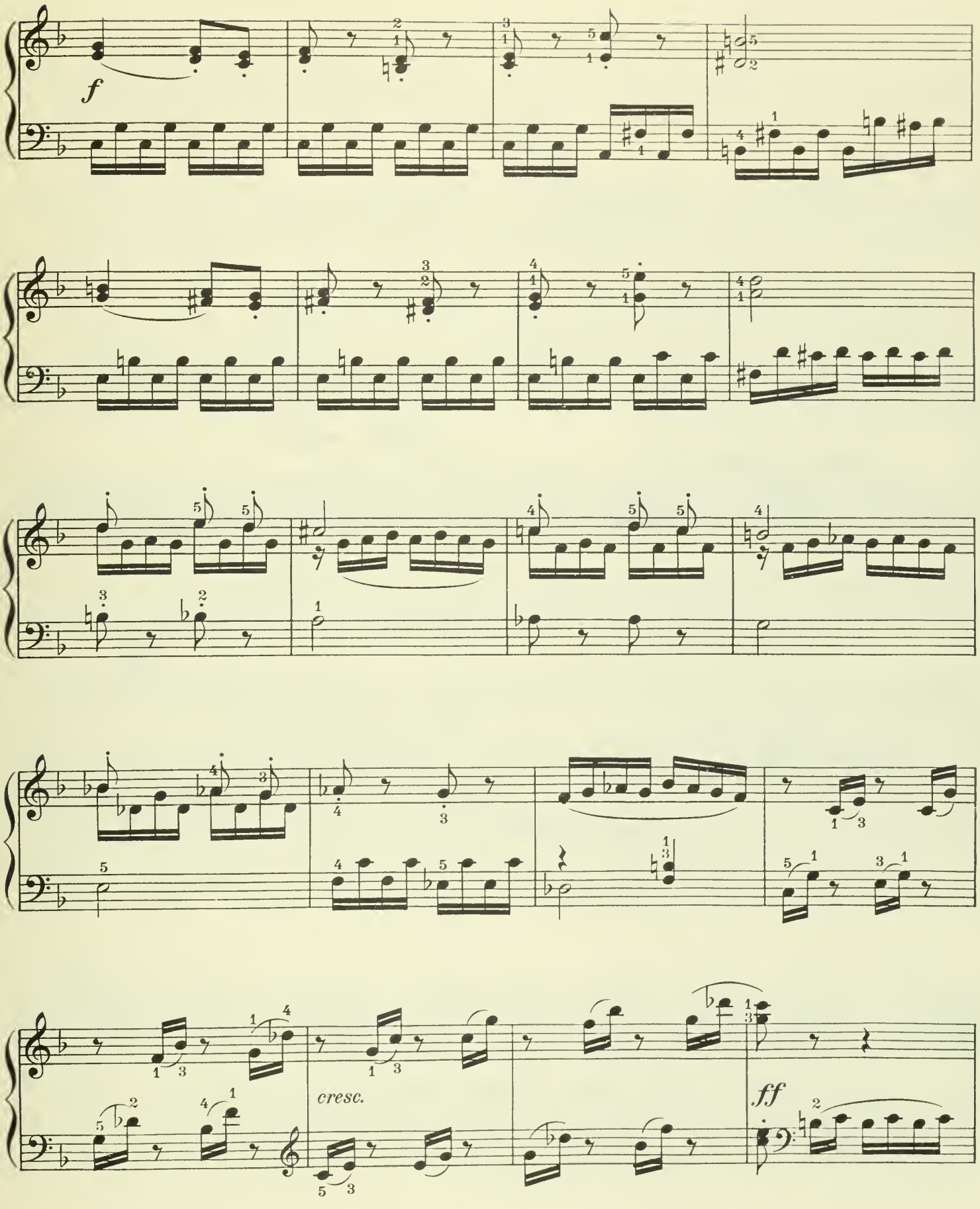
In practicing scales or arpeggios for the development of delicacy, the pupil should do them, often, with no rhythmic accents, very delicately, and with velocity. He may also practice them with velocity shading. (See No. **2**, page **10**, and No. **9**, page **13**, "Essentials of Piano Technic.") Studies in contrasting touch (such as No. **27** in Czerny's "School of Velocity") and selections from the early Mozart and Haydn sonatas will prove especially helpful.

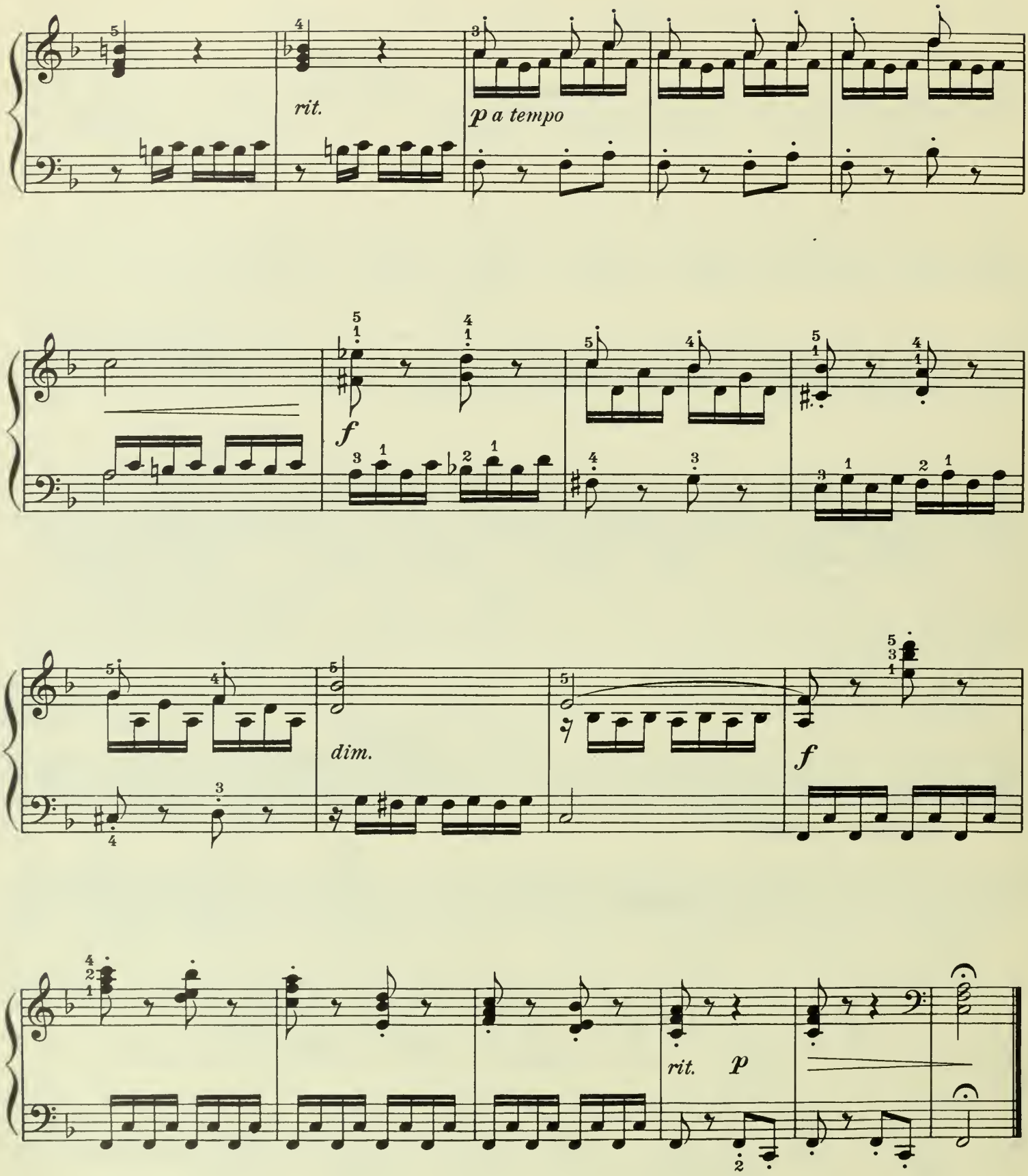
In "The Millwheel" by Wilm the melody-tones (when they appear as single notes marked *staccato*) may be brought out by being struck with a quick, light pressure touch, then instantly released. Meanwhile the accompaniment notes are to be played with as delicate and smooth a touch as possible. As a millwheel would naturally start revolving gradually, the *tempo* of the piece might first be taken slowly and then, bit by bit, be brought up to *allegro*.

The Millwheel

Nicolai von Wilm



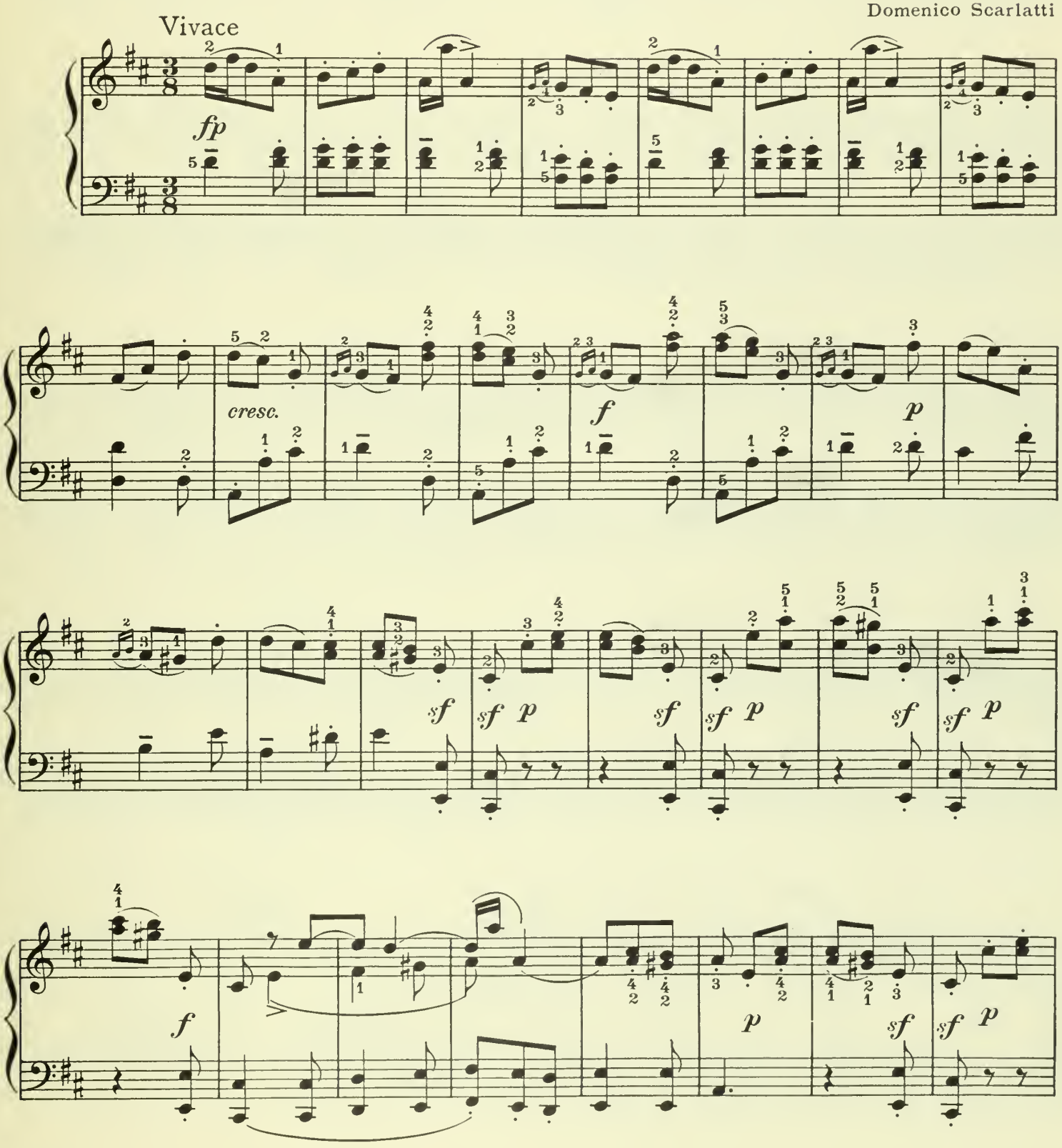

f
cresc.
ff

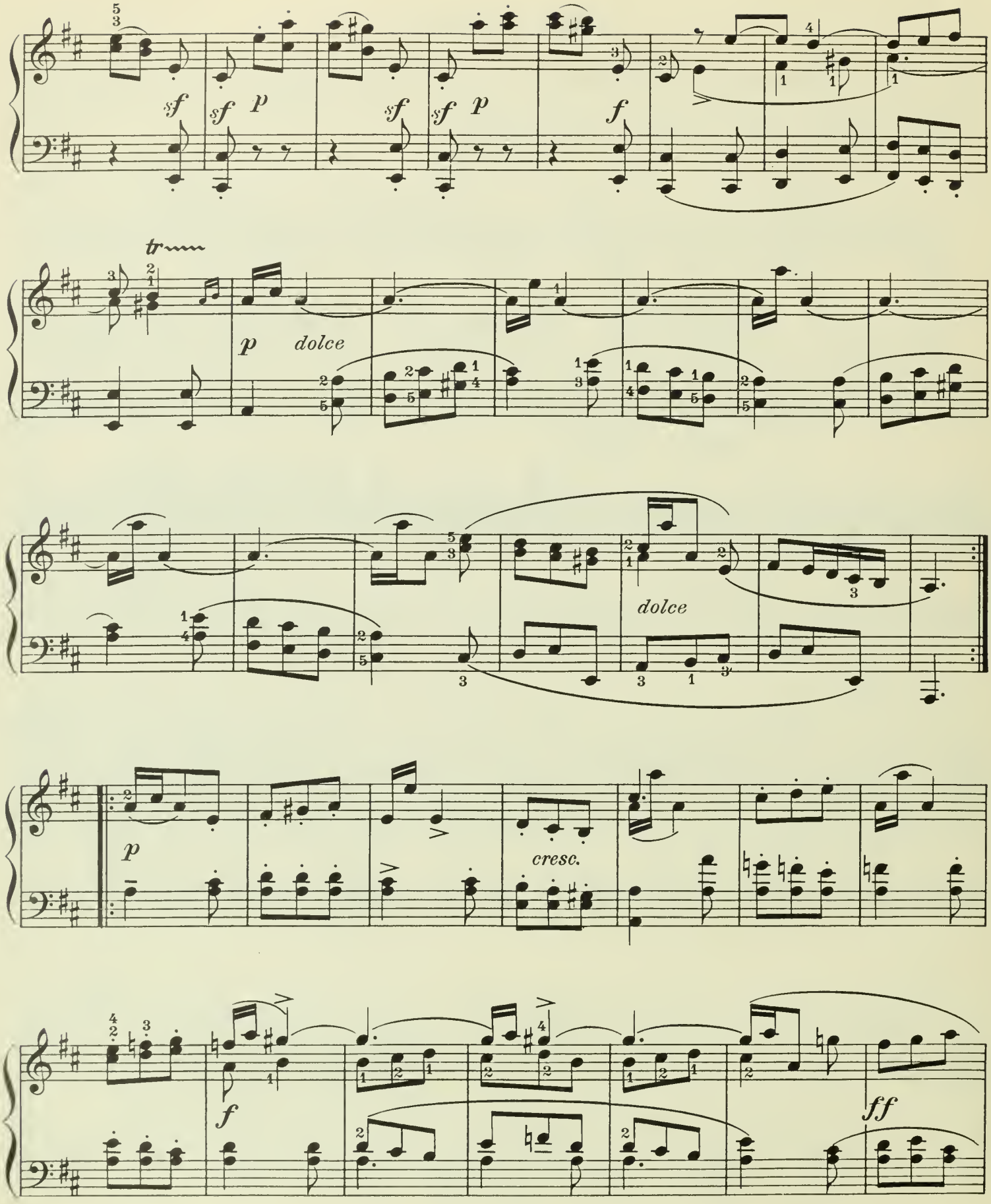

rit.
p a tempo
f
dim.
f
rit.
p

Tempo di Ballo

Here is another piece by Scarlatti, written when the instrument used was the harpsichord, a forerunner of our modern piano.

Domenico Scarlatti




sf
sf
p
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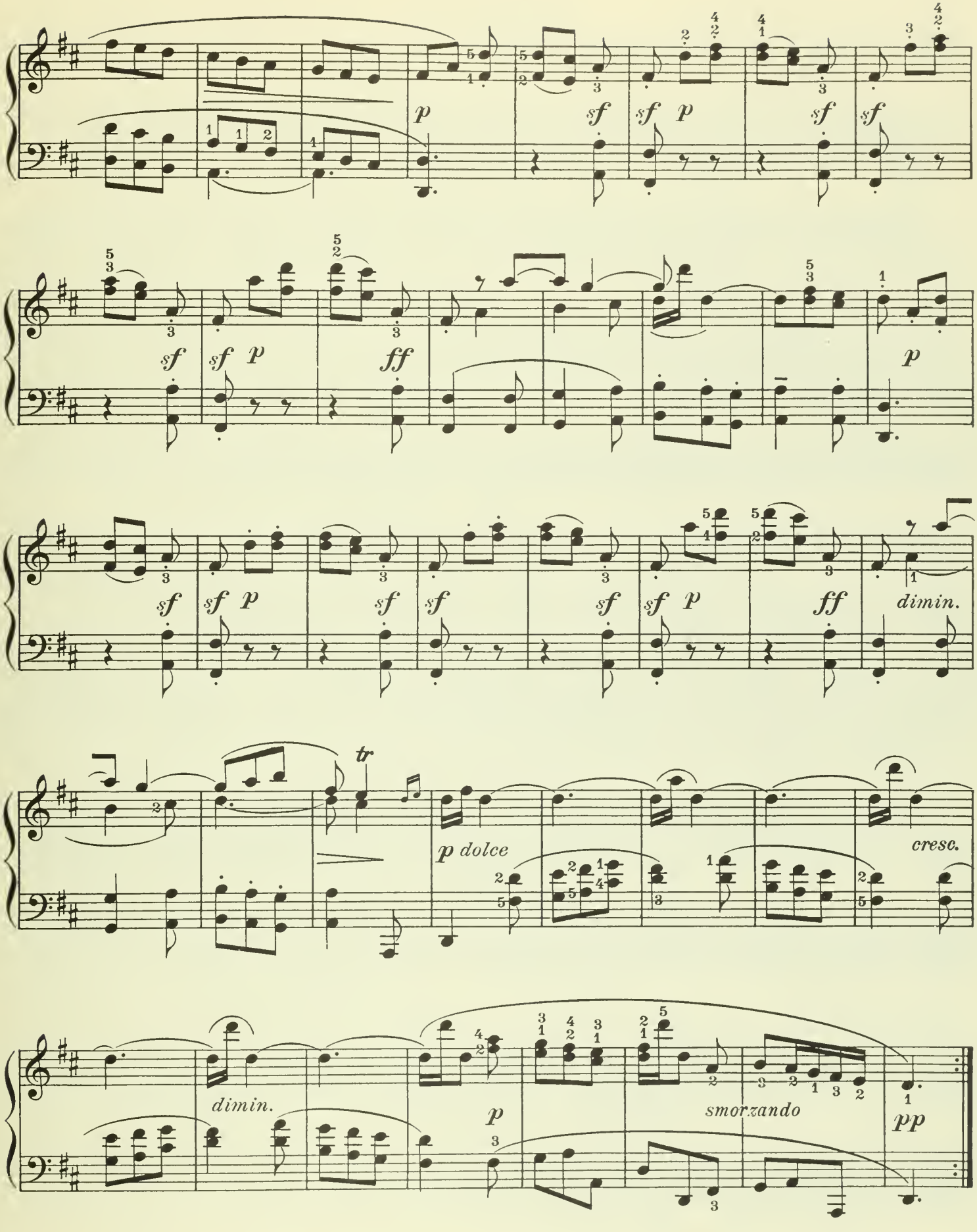
p
f
tr
p
dolce
dolce
p
cresc.
f
ff


p
sf
sf p
sf
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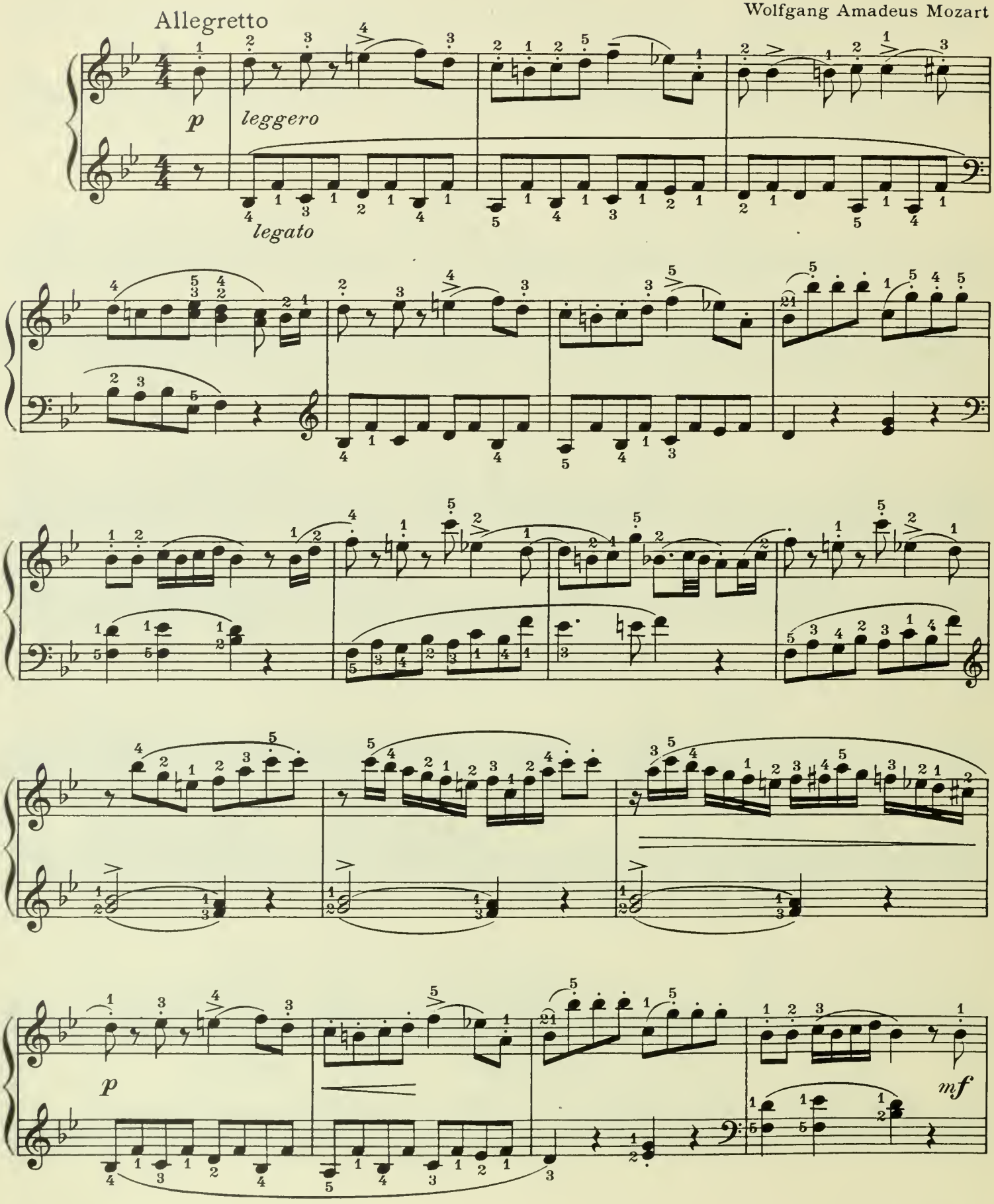
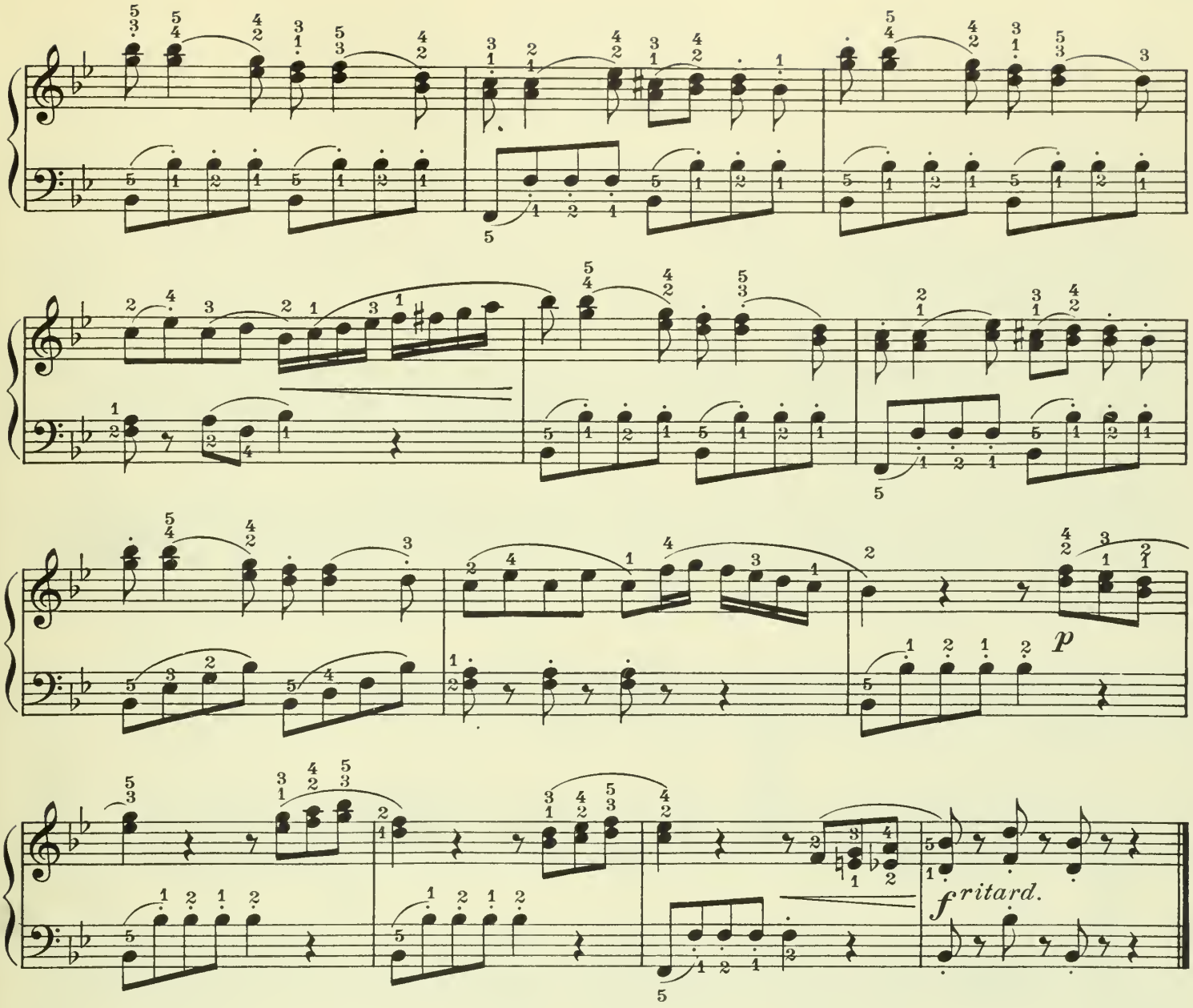
sf p
ff
p
sf
sf p
sf
sf
sf
sf p
ff
dimin.
tr
p dolce
cresc.
dimin.
p
smorzando
pp

Allegretto

Wolfgang Amadeus Mozart





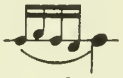
Ten **Musical Terms** to learn, and their meaning:

Animato is a word meaning to play with animation.

An *embellishment* is an ornament– such as a grace-note– introduced into a piece.

The word *cantando* means to play in 'a singing manner.

Tempo di ballo means 'play in dance-time,' *ballo* meaning *dance.* This dance in rapid three-pulse time might be called a *Giga,* or Jig.

A *turn* is an embellishment made up of five notes. The sign (∞) placed over a note indicates that the pianist is to play the principal note, the note above it, the principal note, the note below it, and the principal note again, as: Written Played 

A minuet is an old-time dance, written in three-four time.

A rondo is a form of composition in which the first or principal theme returns after the presentation of each new theme, just as a chorus is sung repeatedly in a song.

A gavotte is an old-time dance which takes its name from the locality in southern France where it originated.

LESSON IX

Embellishments

A musical *embellishment* is an ornament, which may or may not be a part of the structure of the composition.

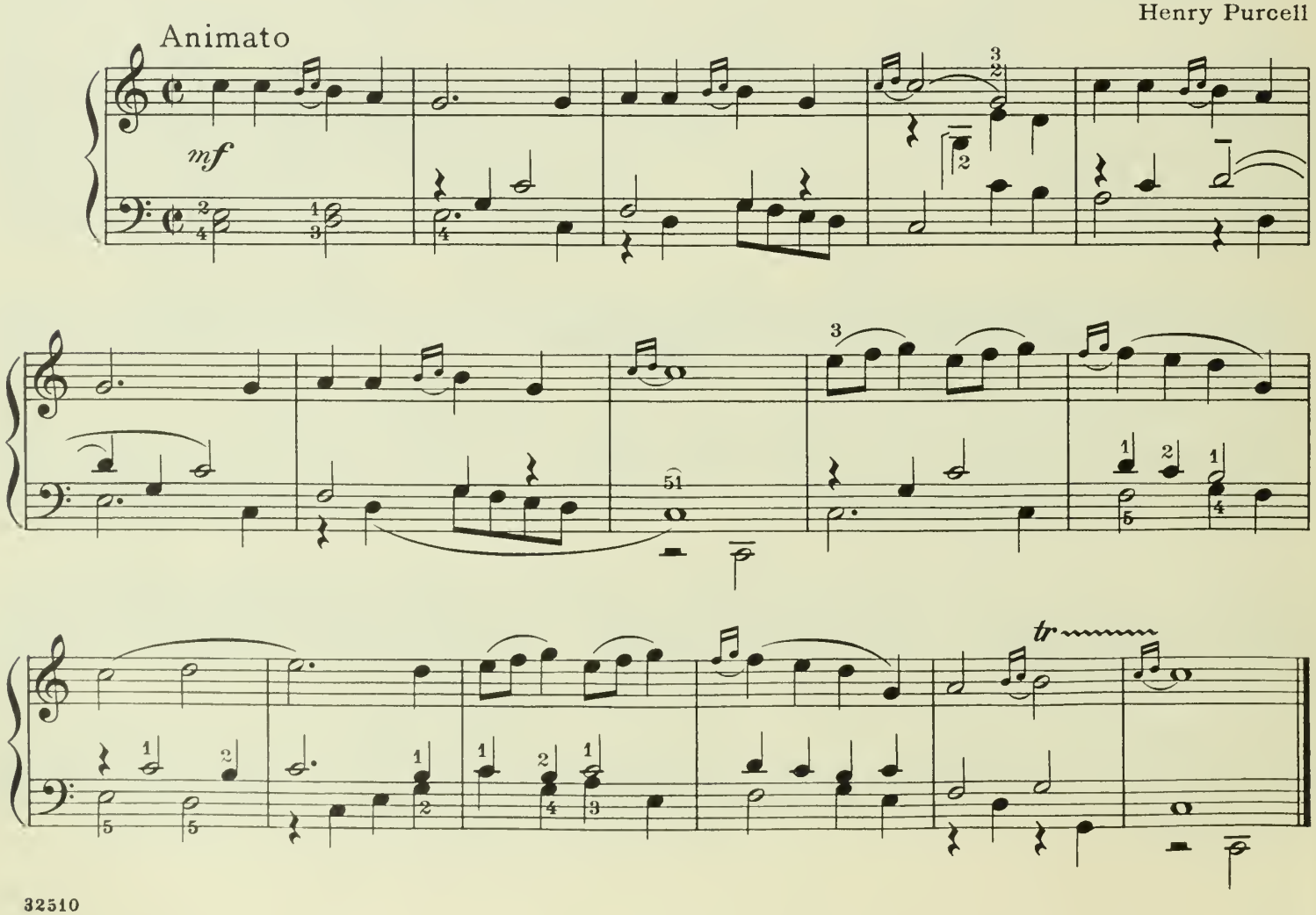
Of the many varieties of embellishments, the most important and most frequently used are the Appoggiatura, the Acciaccatura, the Mordent, the Turn, and the Trill. All these are usually indicated in printed music in an abbreviated form, and the student should be able to recognize each and interpret its meaning.

The *Acciaccatura*, or short grace-note, is the most frequently used embellishment. It must be played very rapidly, and the fingers which play it must fly up quickly and not lie too long on the note, or move sluggishly. (For special helps in playing embellishments, see pages **35** to **41**, inclusive, in "Essentials of Piano Technic.")

Henry Purcell, who wrote the first piece in this Lesson, was an early English composer and was born in **1658**. A Rigadoon is a lively dance, danced in the time of King Louis XIII of France. The dance received its name, some say, from the man who 'invented' it – Rigaud – and who lived in a French province. The dance was also very popular in England during the seventeenth century.

Rigadoon

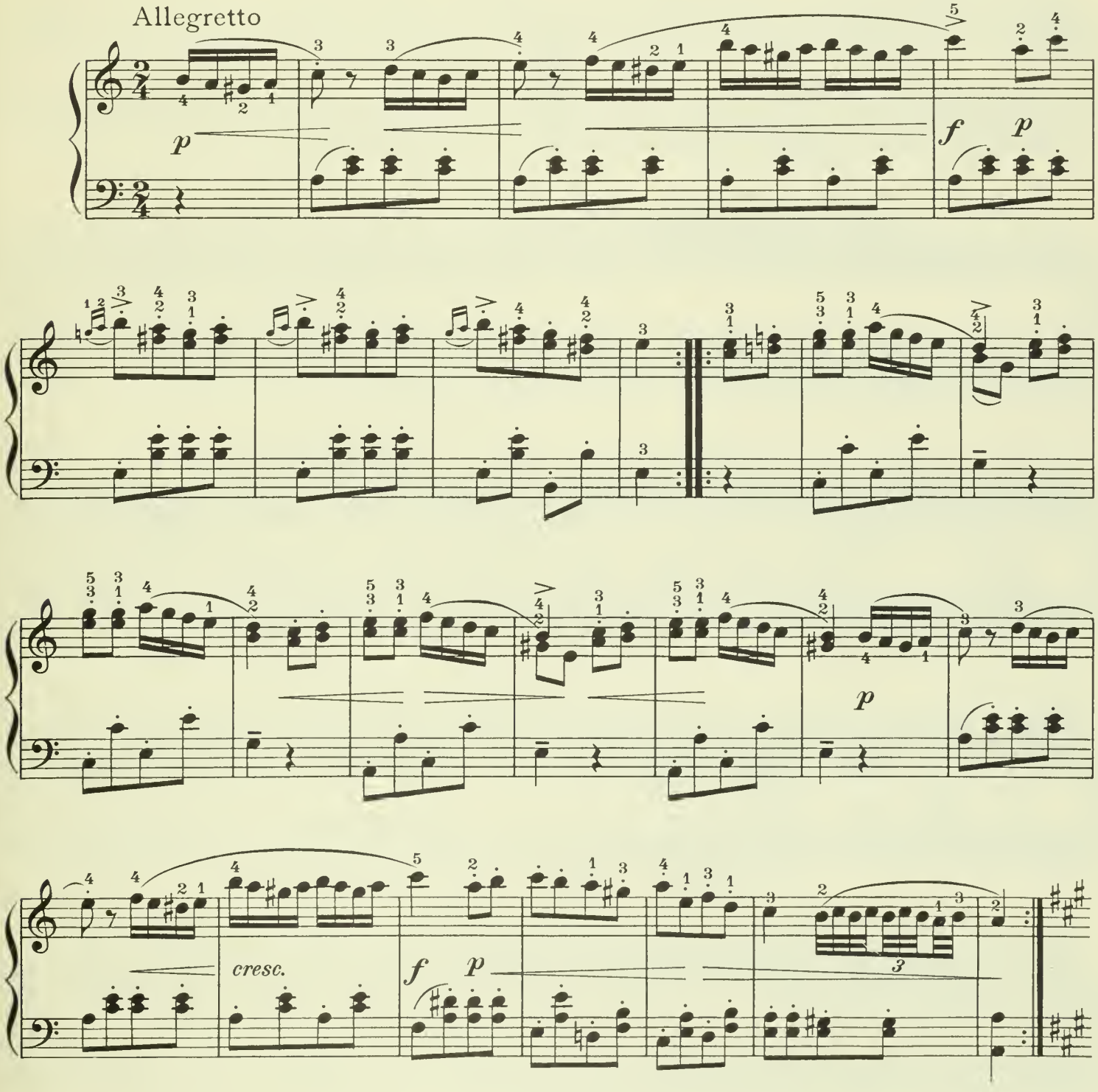
Henry Purcell

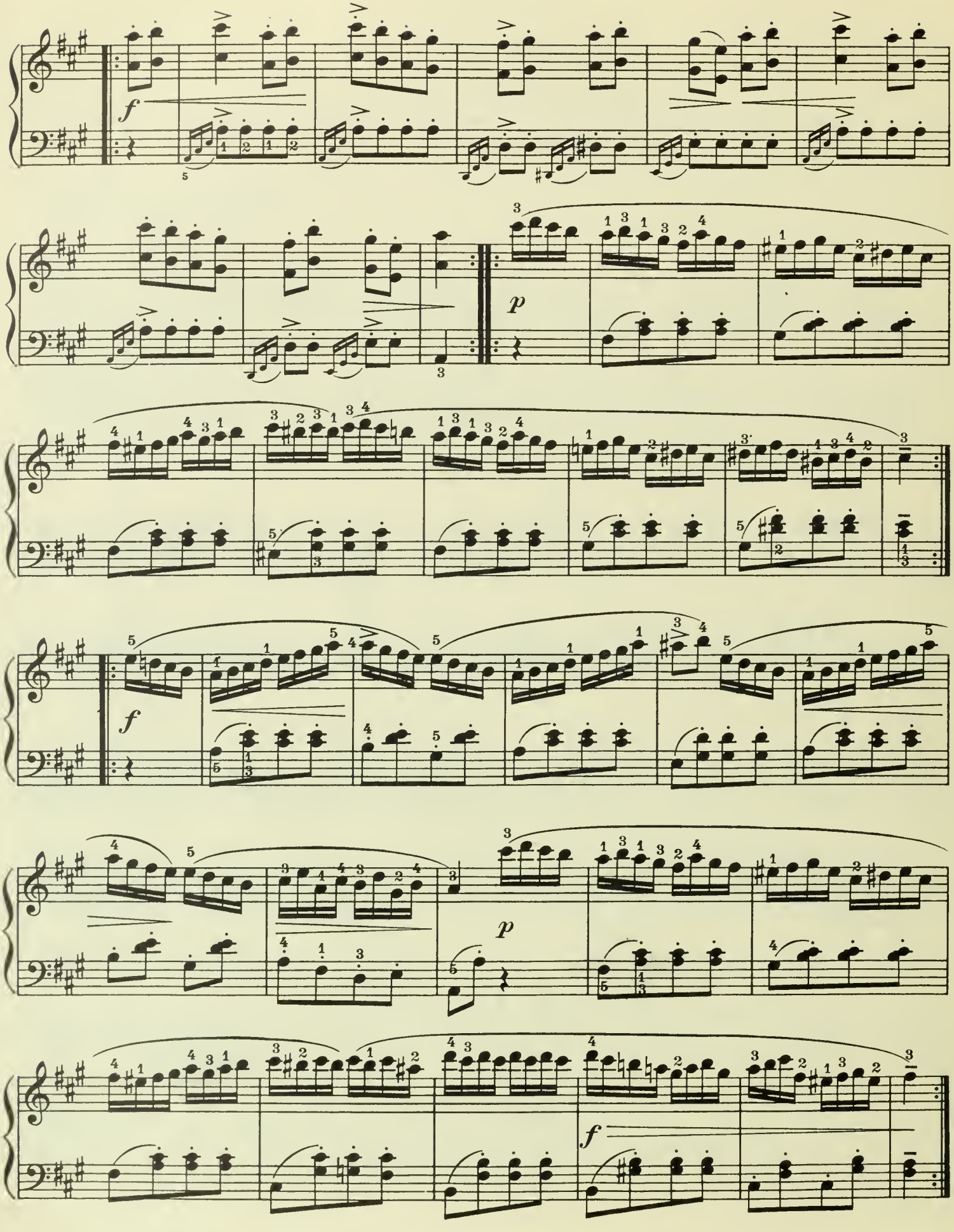


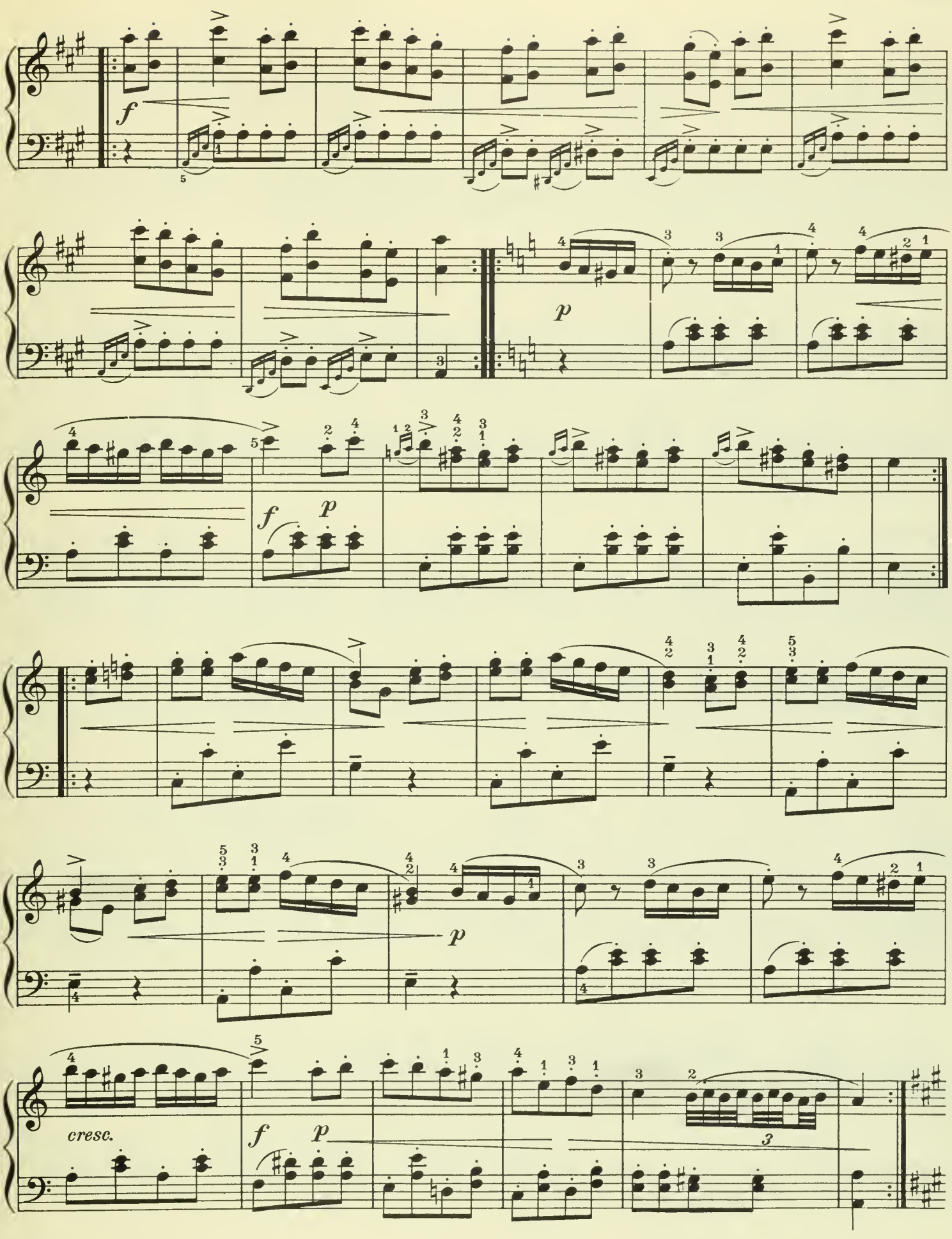
Alla Turca

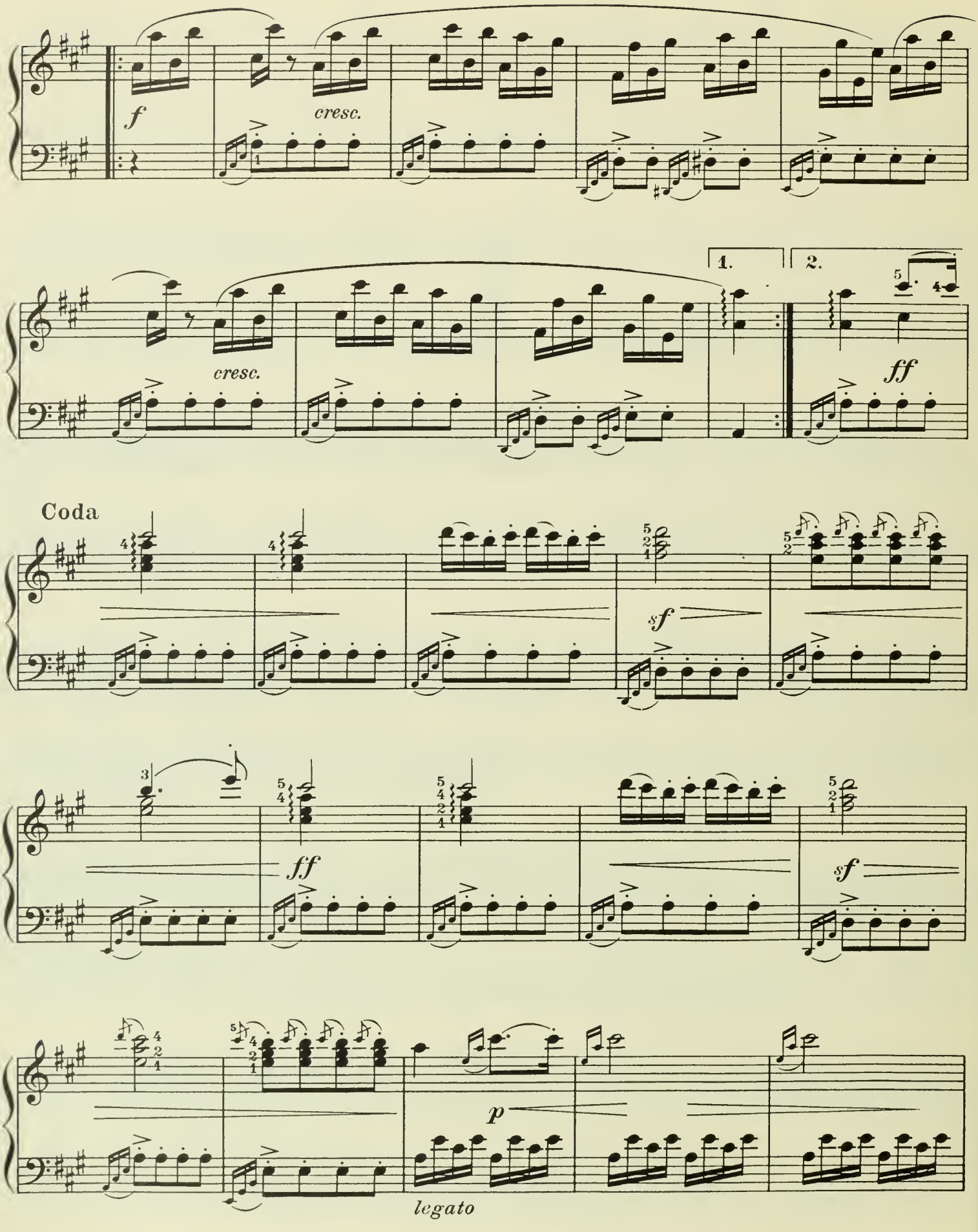
This 'Alla Turca,' or 'Turkish March,' is the third movement of the Sonata in A. The first movement is a theme (having a beautiful melody) followed by a set of variations. The second movement is a Minuet with Trio. Some day try to know the entire sonata.

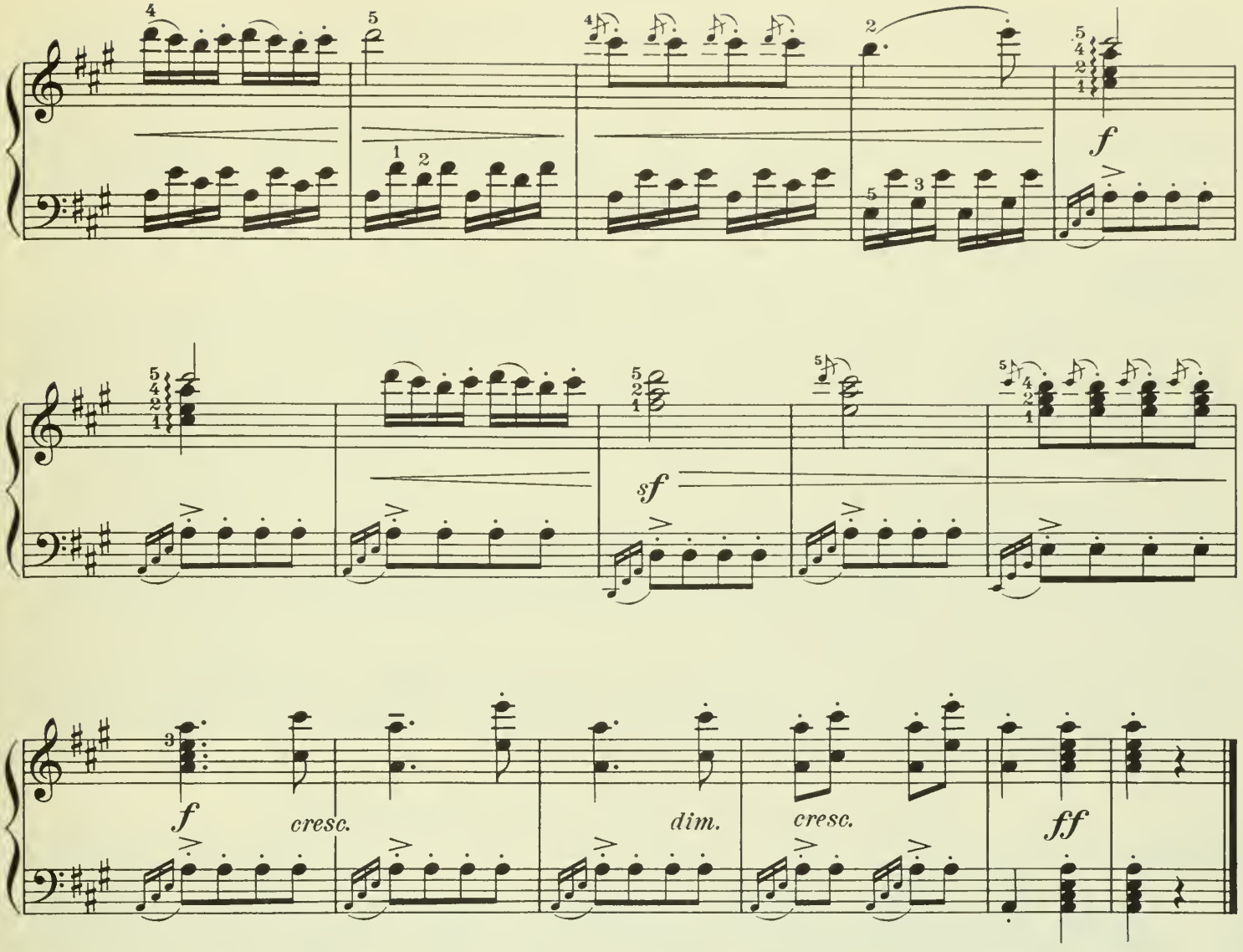
From the Sonata in A Major by
Wolfgang Amadeus Mozart




f
p
f
p
f


f
p
f
p
p
cresc.
f
p


f
cresc.
cresc.
1.
2.
ff
Coda
sf
ff
sf
p
legato



Other compositions in which grace-notes form the accompaniment figures include the "Spring Song" by Mendelssohn, in which the grace-note figures may be executed as if played on a harp. Here they must be played with elegance and ease, and must first be practiced very slowly and thoughtfully, listening that the melody sings clearly above the accompaniment.

Grace-notes are used as a part of the melody itself, in the Berceuse by Chopin.

No thorough piano student should be content until he has learned, and is able to tell, something of the history of the instrument he plays. A 'Story of the Pianoforte' is told in "Third Steps for the Young Pianist." In reading the story of the early instruments – clavichord and harpsichord, and others – we learn that these early keyed instruments had no damper, or connecting, pedal. Therefore many of the embellishments so freely used in the compositions of those writers who composed for these instruments were added for the purpose of simulating sustained tone. This is especially true in the case of the trill.

LESSON X

Style in Piano-Playing

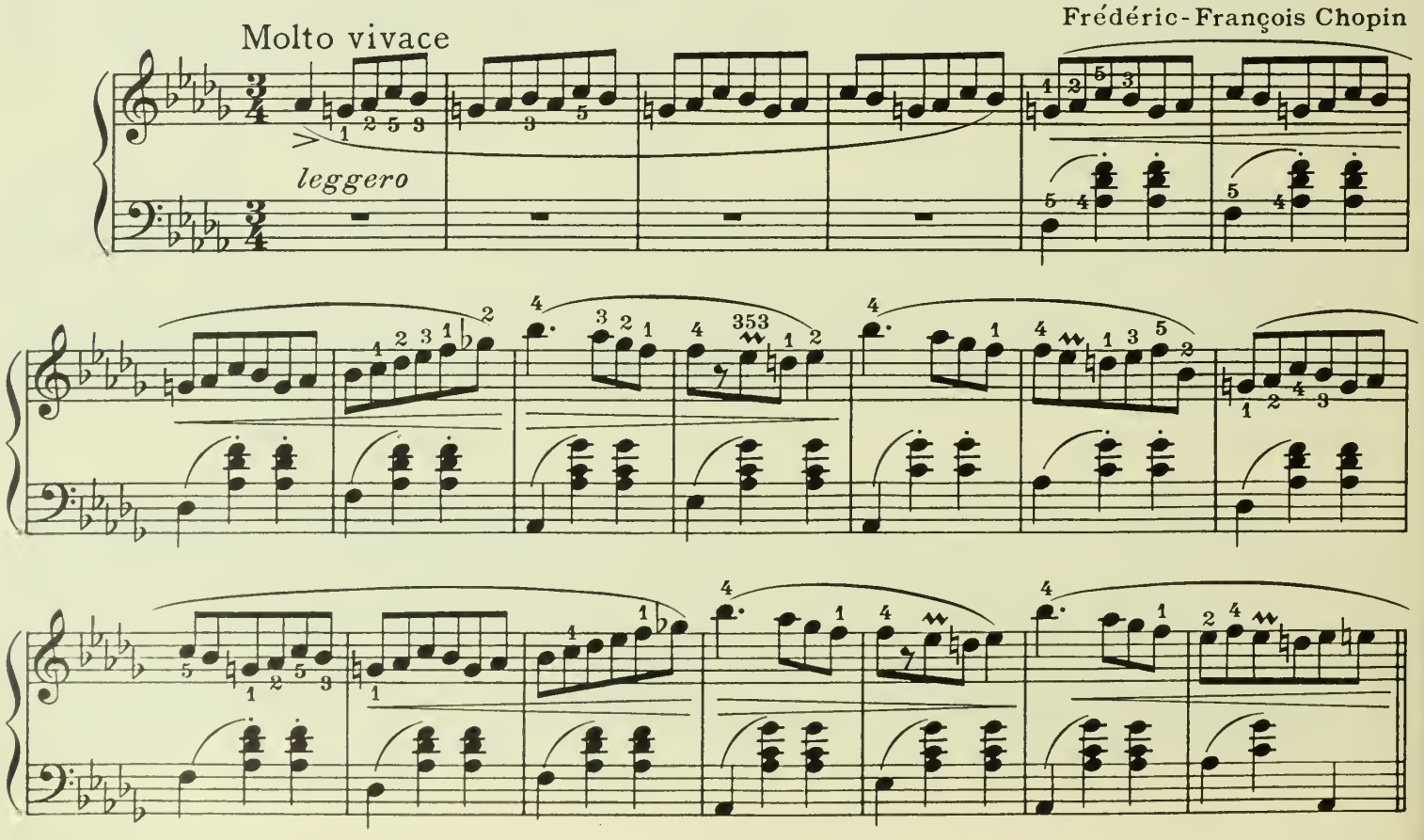
Tone-quality, Balance of Tone, Phrasing, ability to play any combination of notes in varying rates of speed and with differing types of touch, and an intuitive use of the damper pedal, are all necessary to the development of 'style' in playing and interpreting good music. However, even a very little child may come to be so thoroughly the master of the comparatively slight difficulties of his simpler and shorter pieces, that he will be able to play even so simple a piece as "Lightly Row" with singing tone, accent, rhythmic swing, balance of melody and accompaniment, phrasing, and general *style.*

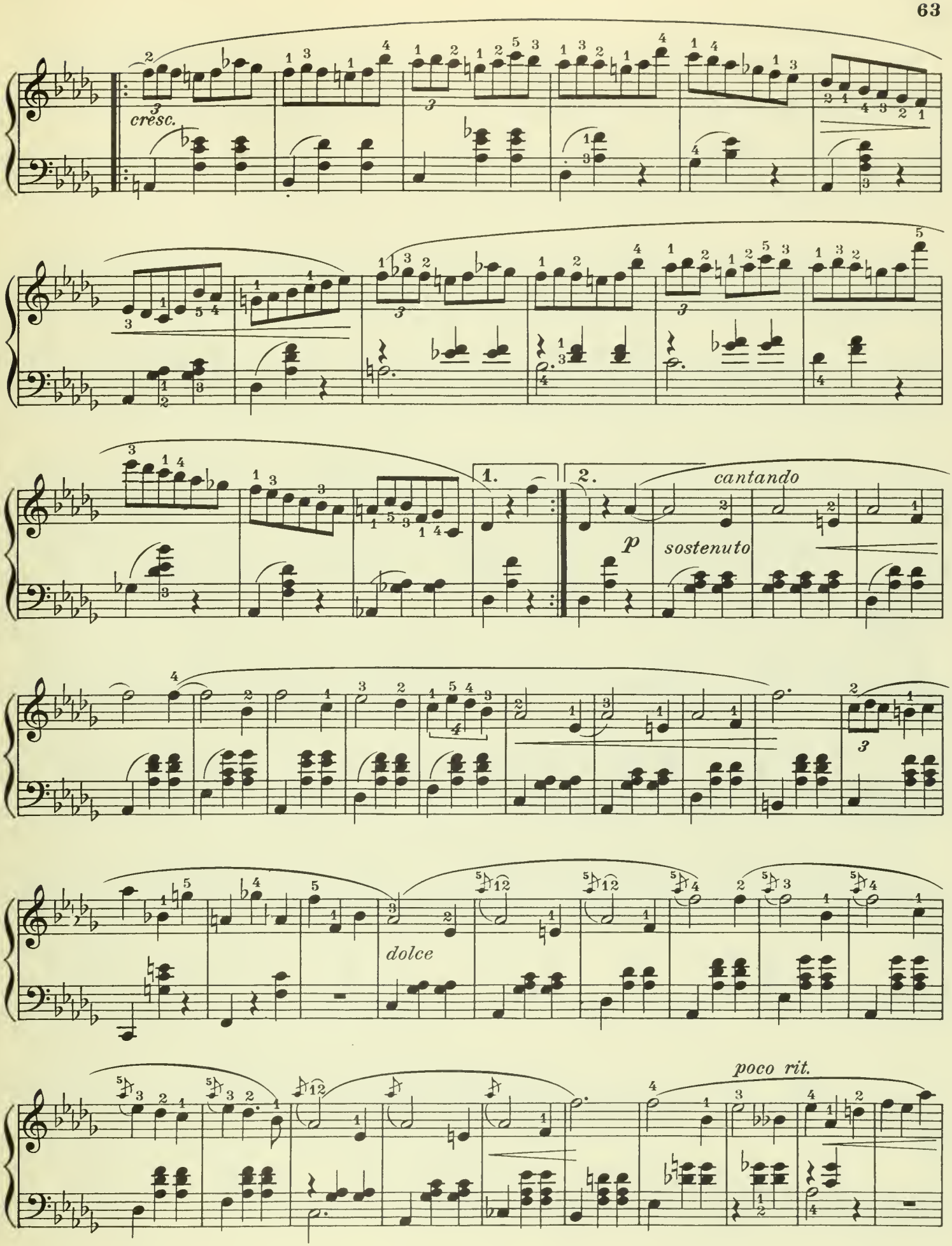
All the attributes of 'style' mentioned at the beginning of this Lesson are to be found in a good performance of the Chopin Valse, Op. **64**, No. **1**, which follows. This Valse is sometimes called the 'Minute' Waltz. It should be played lightly, but with firm pressure. It may first be practiced very slowly and with regular accent and light accompaniment chords, after which it should be played with phrase accents. In measures **29**, **30**, **31** and **32** the dotted half-notes in the bass should be 'sung' by the fingers. In the repetition of this second part of the Valse, the pianist should vary the effect by giving a little extra pressure on the chords of the accented first beats– this in only the first two or three measures. These measures are played a trifle more slowly than those which preceded them, and the *tempo* is gradually increased to the original rate of speed.

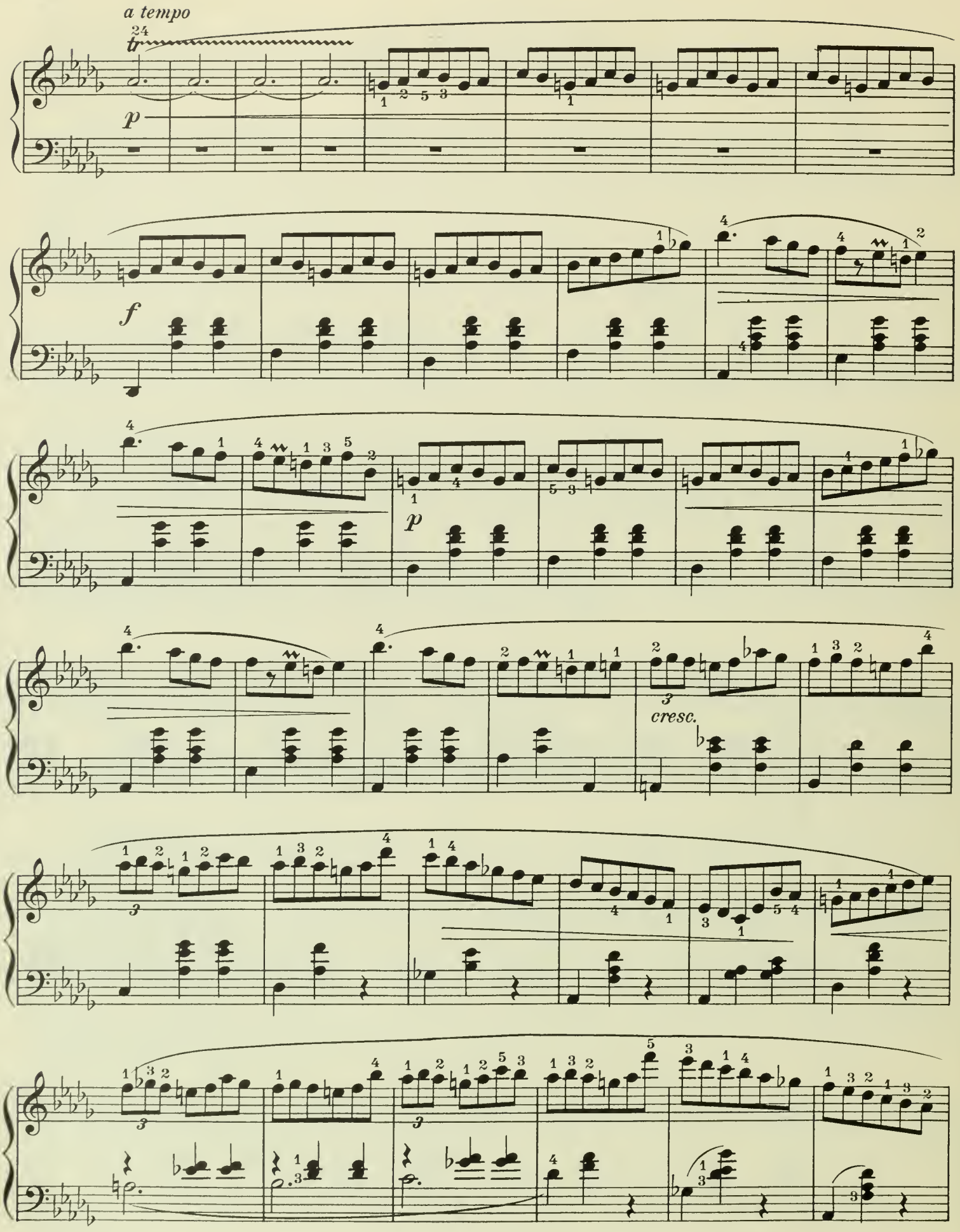
Cantando means 'in a singing manner,' and the melody in the middle portion of the Valse should be played *legatissimo* and with pressure. Even the grace-notes in this middle section may be given a slight bit of pressure. The trill of four measures should be played by alternate fingers, preferably the second and fourth. The cadenza-like scale-passage with which the Valse closes should be begun rather slowly, then gradually gain in speed throughout two measures, after which it is retarded and broadened, with pressure on every note until the close.

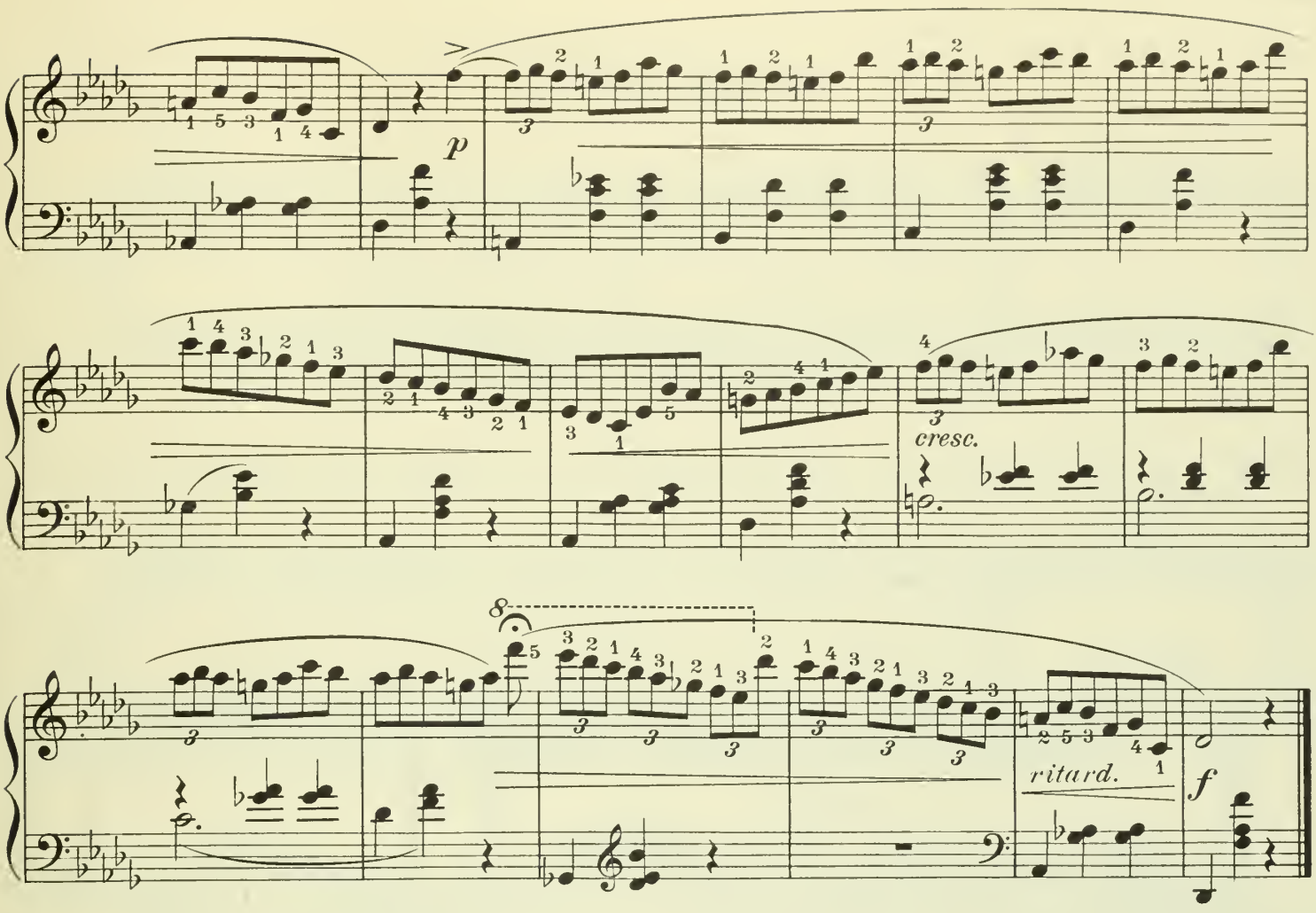
Valse, known as "The Minute Waltz"

Frédéric-François Chopin




cresc.
1.
2.
cantando
p
sostenuto
dolce
poco rit.


a tempo
tr
24
p
f
p
cresc.



It is hoped that you will learn to play many other compositions by the great writers, such as Chopin, Schumann, Beethoven, Händel, Haydn, Mozart, Bach, Schubert, MacDowell, and many others, and that you will always try to learn something about the composer himself, as well as about the music. It it also very interesting and profitable to play music written for combinations of instruments, such as a trio of piano, violin, and violoncello. A good piece of music with which to take up the study and playing of compositions written for such a trio might be the 'Gypsy Rondo,' the last movement in the "First Trio for Piano, Violin and 'Cello," written by Josef Haydn. A piano arrangement of this trio is given in "Fourth Steps for the Young Pianist" (pages **43**, **44**, and **45**).

Questions to Answer.

What instruments may a 'trio' comprise?

Name five attributes of 'style' in piano-playing.

How may a pianist *'sing'* a melody with his fingers?

Can you name five instruments which were forerunners of the piano?

Name three musical embellishments most frequently used.

Name four dances, or dance-forms, which were formerly included in 'suites.'

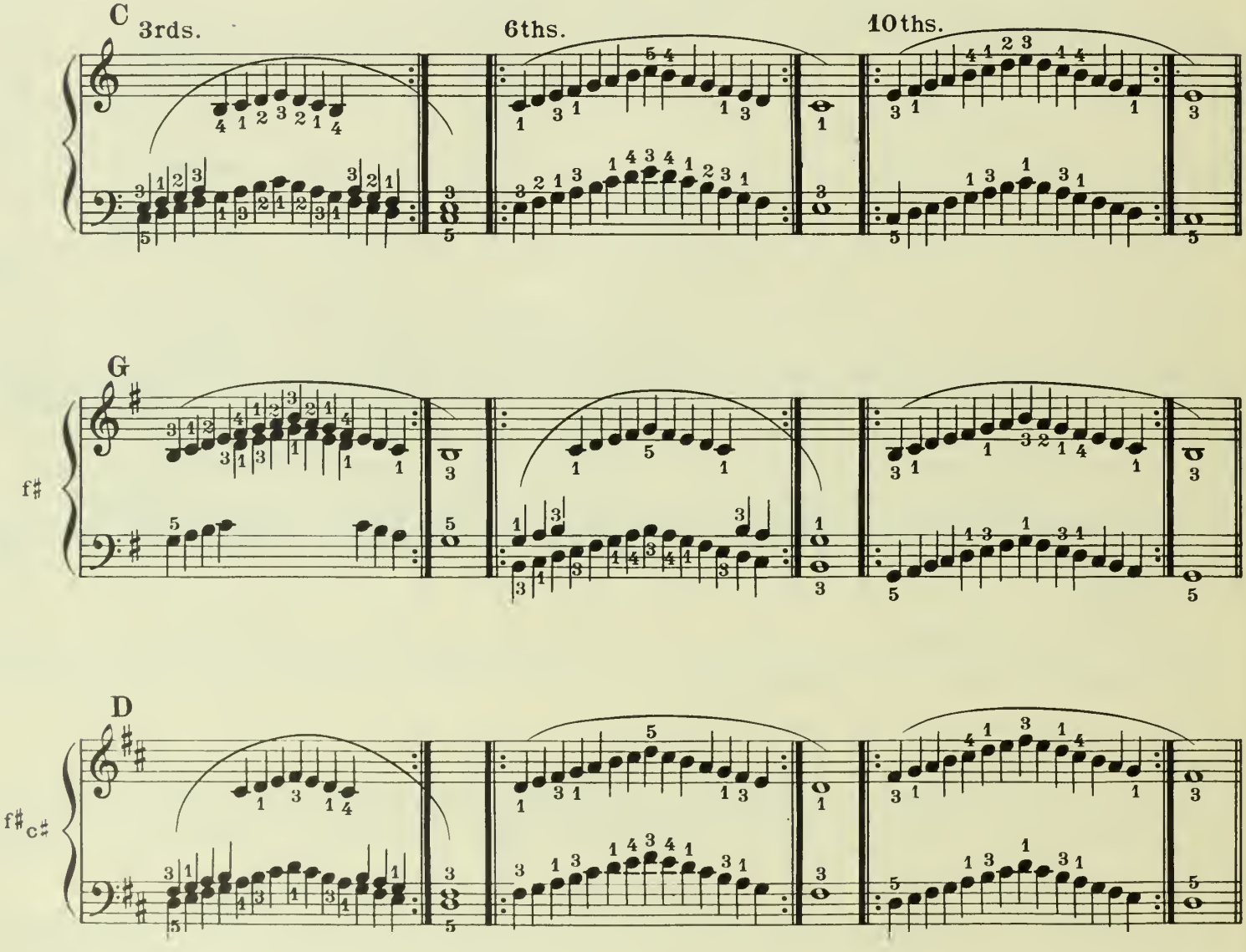
Name ten famous composers whose writings you have studied and played, and a composition by each.

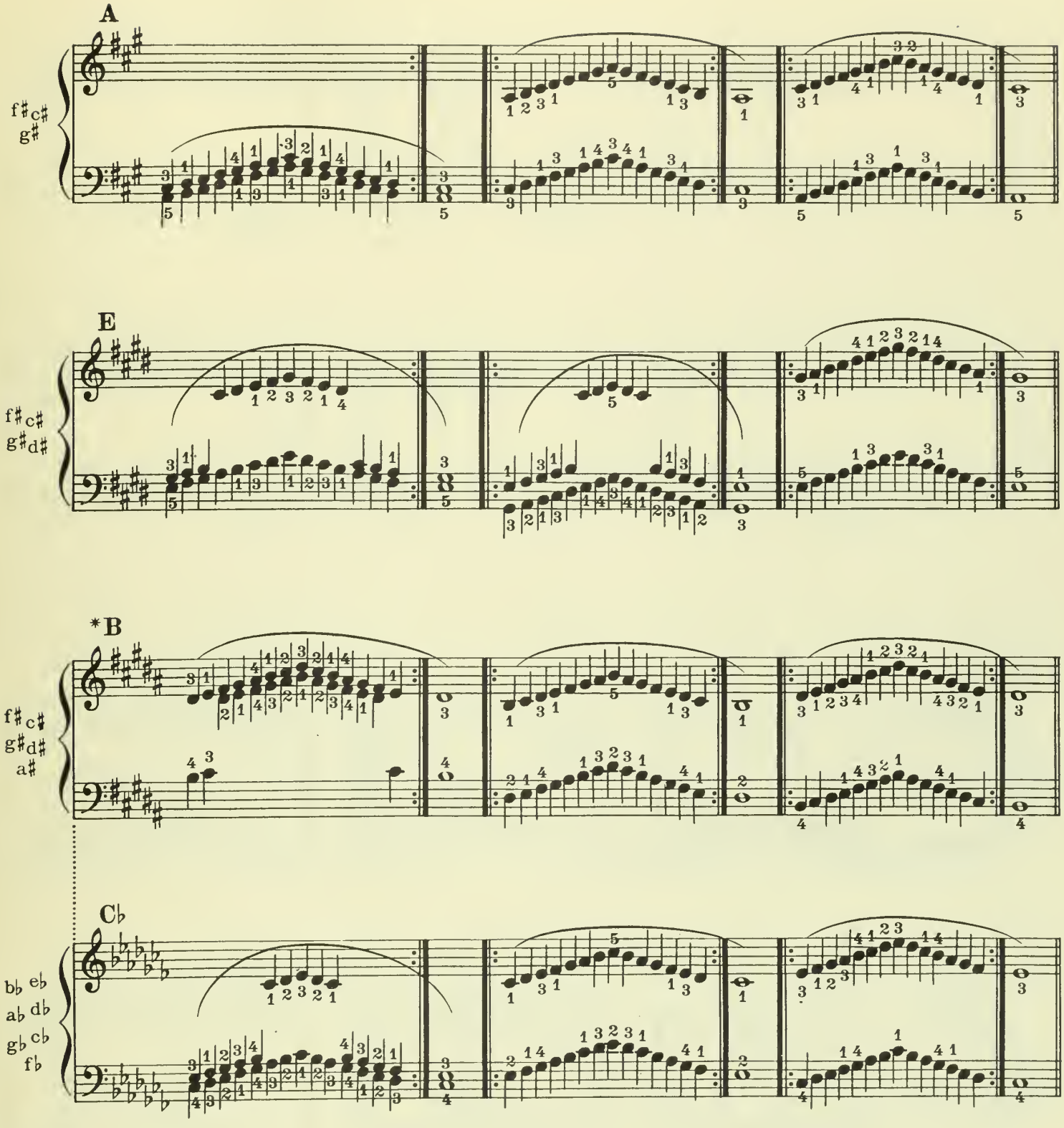
Supplement

Fingering of all Major Scales, in Thirds, Sixths and Tenths

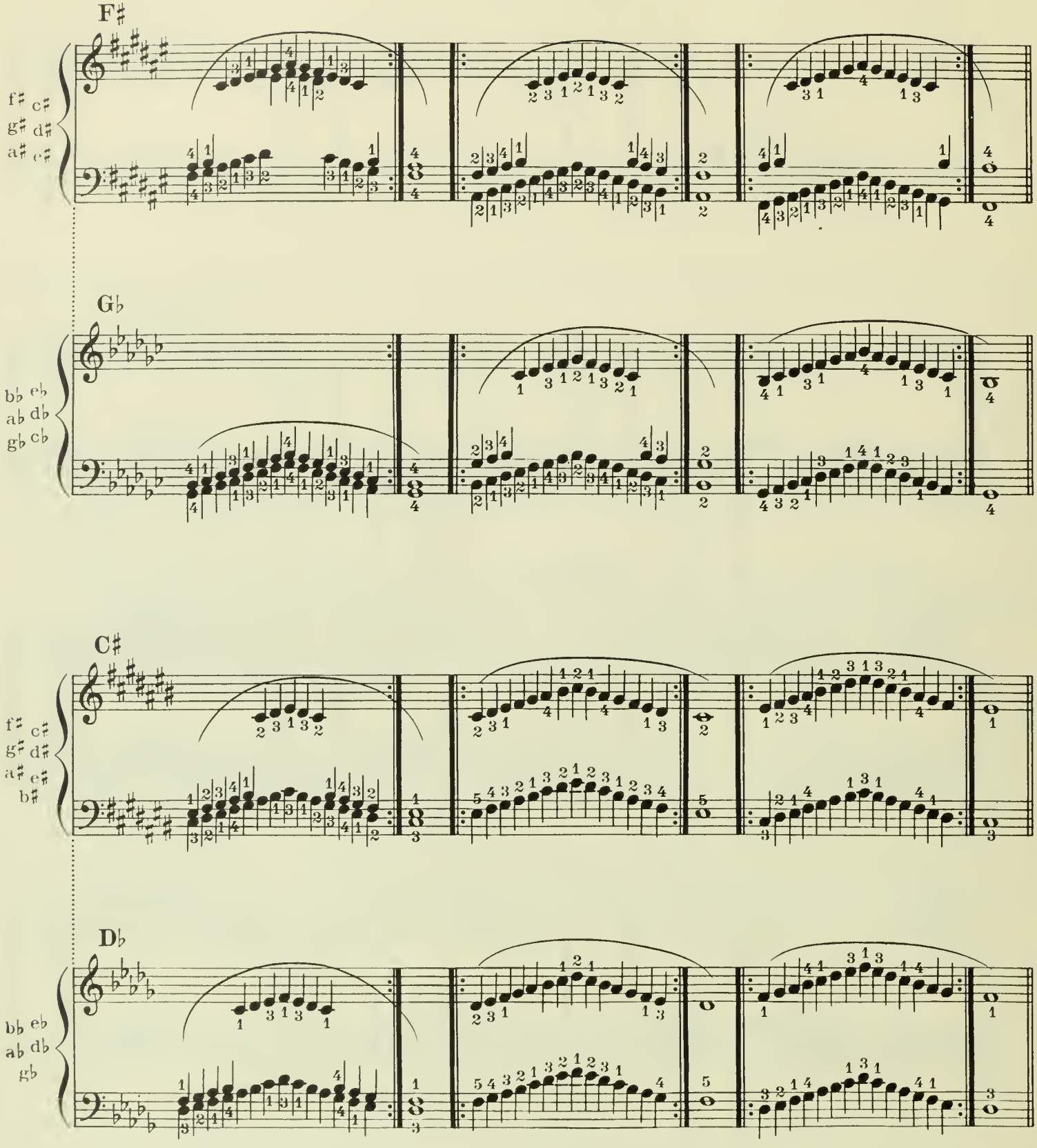
Major Scales in the Circle of Fifths

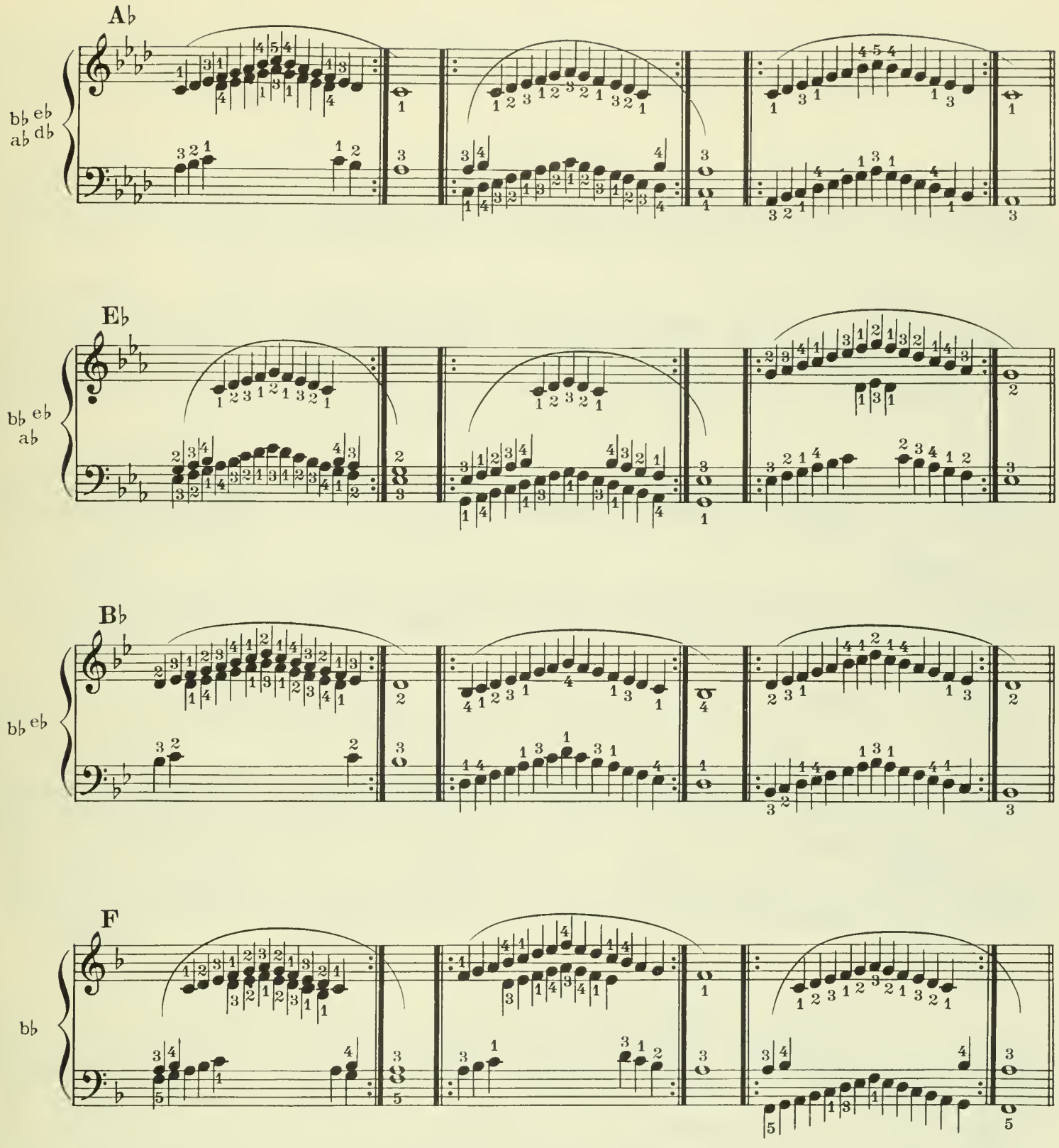
Play each scale 2, 3 and 4 octaves; in rhythms; with velocity shading; and with various touches.





* The student will notice that a connection—indicated by the dotted line — exists between the scales of B and C flat, F sharp and G flat, and C sharp and D flat. This is done to emphasize, in the student's mind, the *enharmonic change* in the scales thus connected.

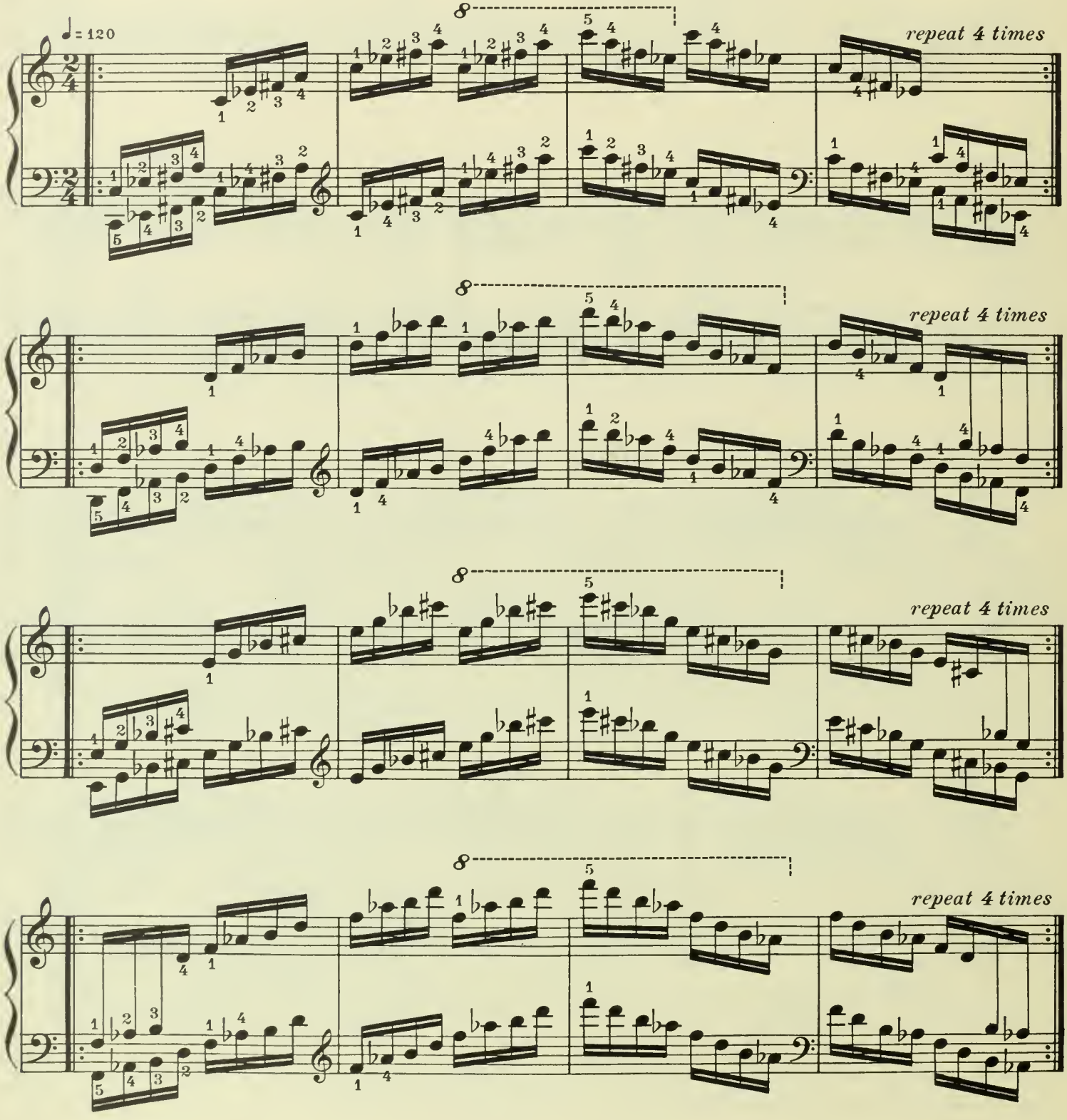

F♯
f♯ c♯
g♯ d♯
a♯ e♯
G♭
b♭ e♭
a♭ d♭
g♭ c♭
C♯
f♯ c♯
g♯ d♯
a♯ e♯
b♯
D♭
b♭ e♭
a♭ d♭
g♭

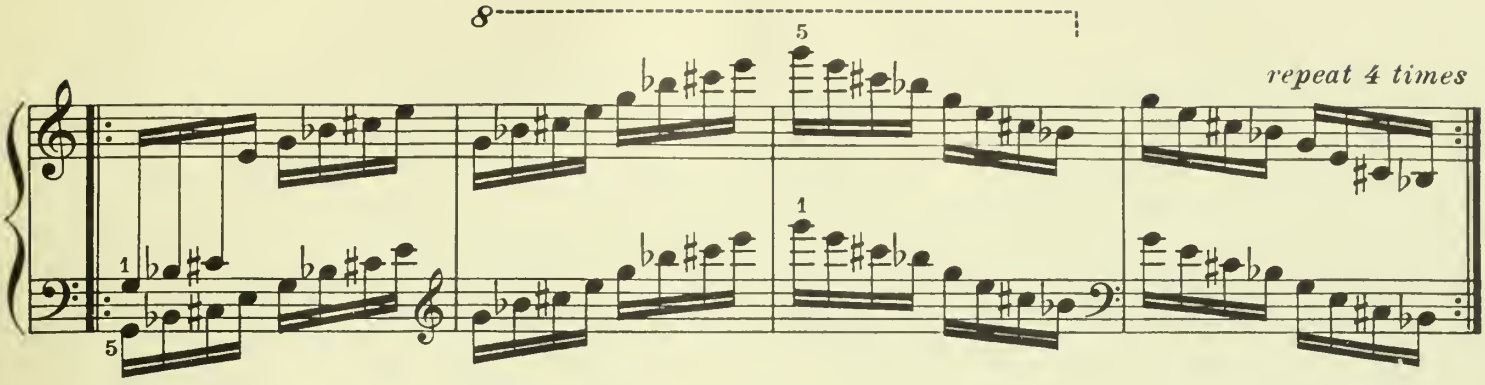


All Minor Scales may be practiced and played in Thirds, Sixths and Tenths, as well, and in the various ways suggested at the beginning of the Table of Major Scales in Thirds, Sixths and Tenths.

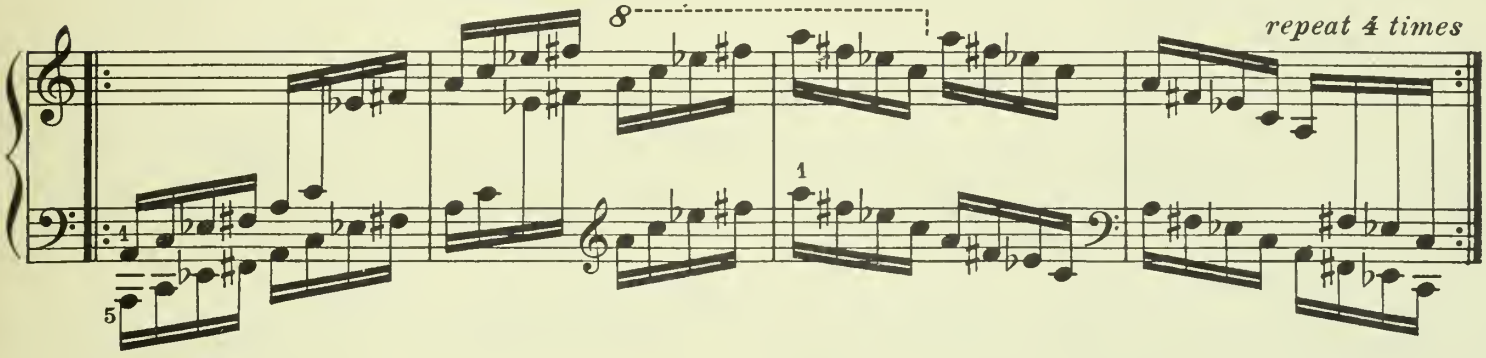
Arpeggios formed upon the Diminished Seventh-Chord

These should first be practiced singly, quite slowly, then doubling the rate of speed once, or twice if possible. The arpeggios may then be joined and played in *suites,* for endurance and strength.

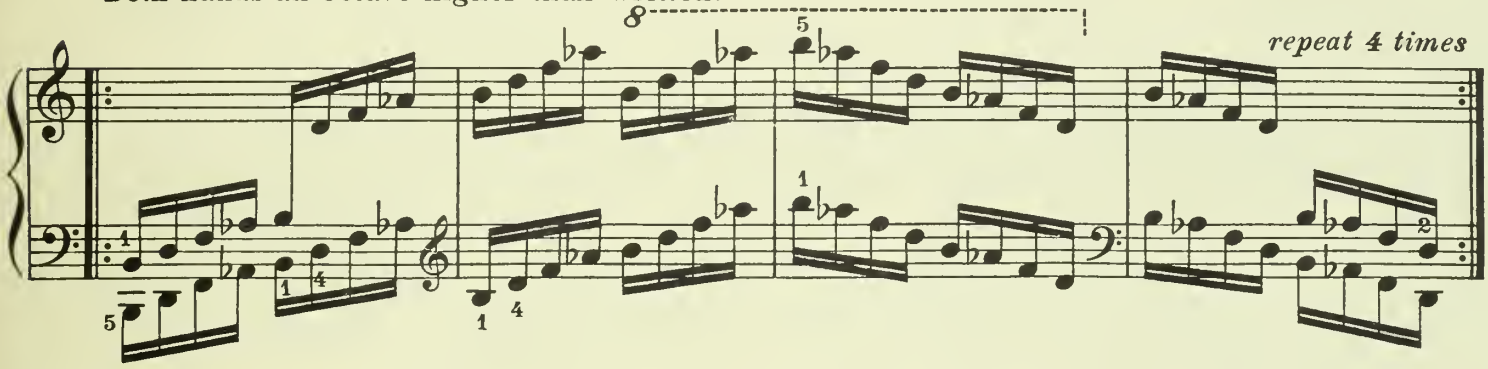




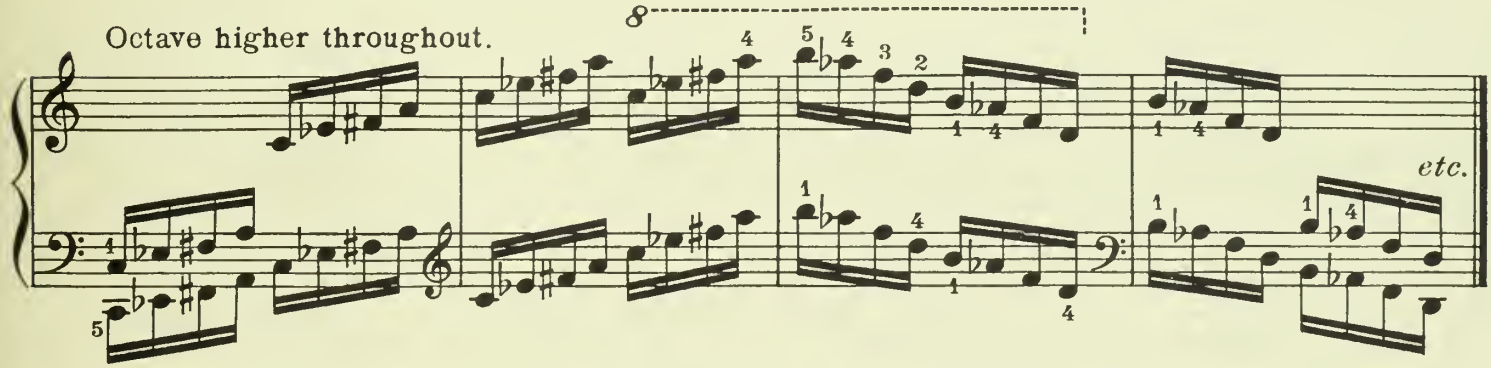
Both hands an octave higher than written.



Both hands an octave higher than written.



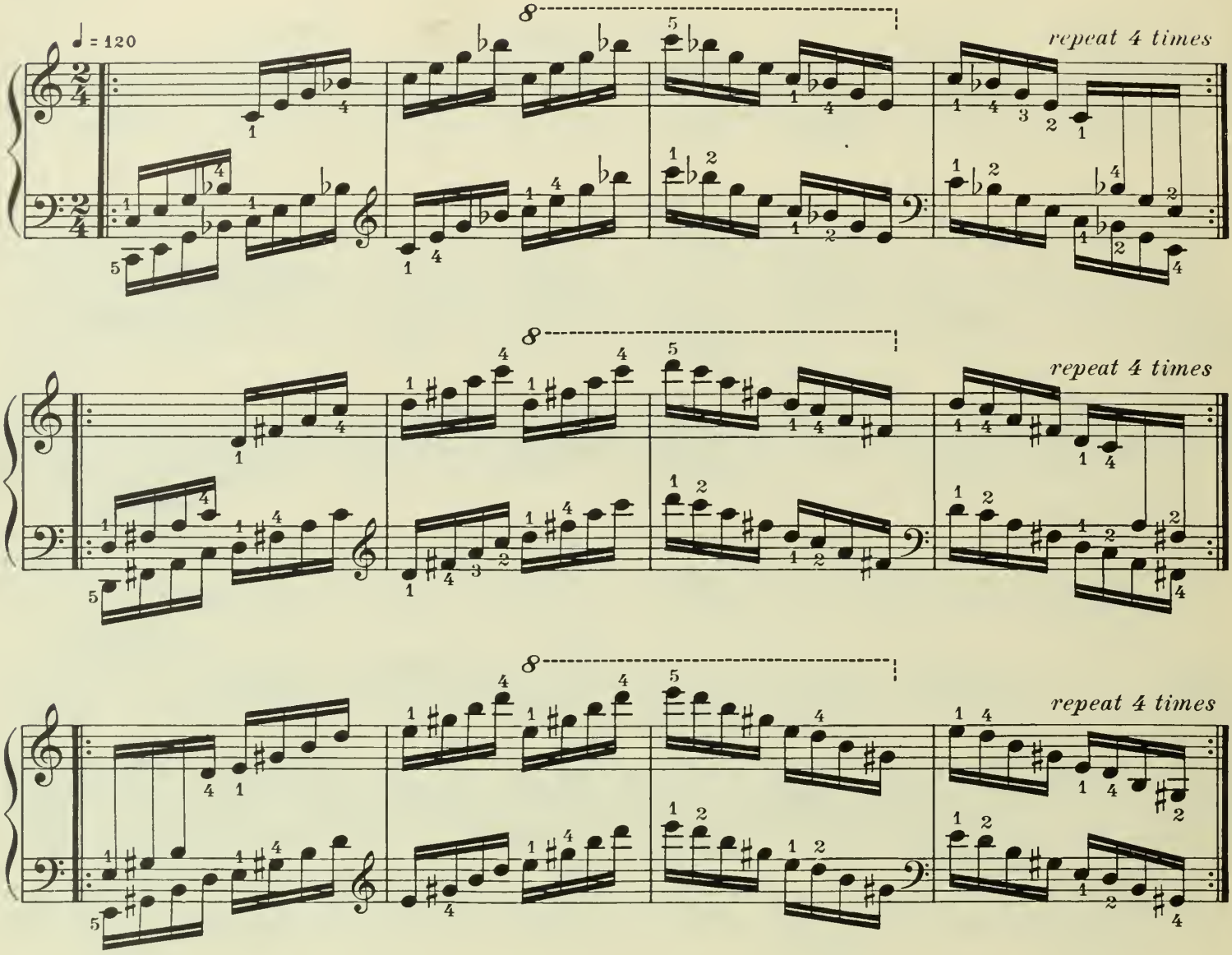
Octave higher throughout.



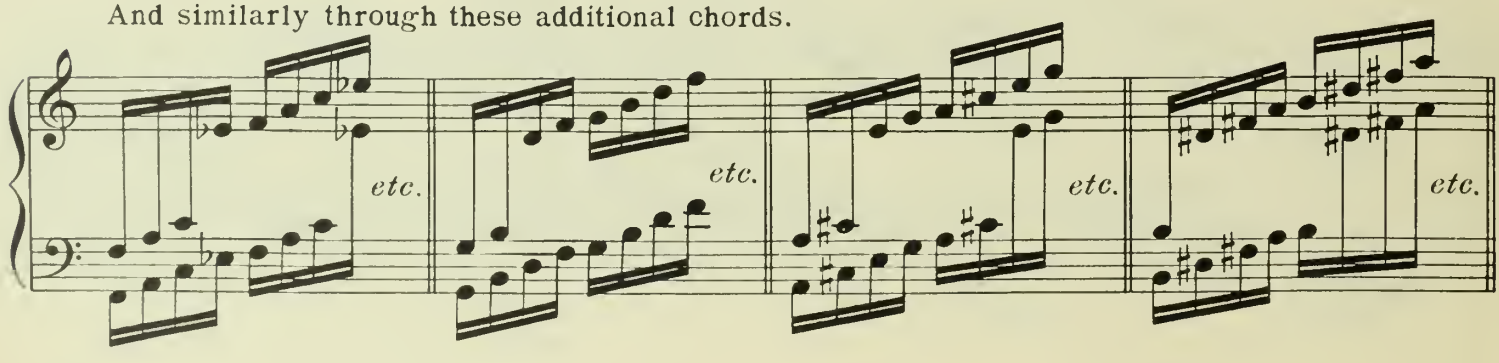
Proceed in like manner, downward.

Arpeggios formed upon the Dominant Seventh-Chord

To be practiced like the arpeggio of the Diminished Seventh-Chord.



And similarly through these additional chords.



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